HKDSE Music
2023
Paper 3 Creating

	5 優異	4 良好	3 中等	2 尚可	1 初階
意念及發展	• 原創性意念和素，目標強烈鮮明 • 發展及處理手法出色	• 良好意念和素材，目標清晰 • 發展及處理手法有效	• 合宜意念和素材，目標可辨認 • 常用的發展及處理手法，少許想像力及創造力	• 基本意念和素材，尚具目標 • 有限的技巧，嘗試處理音樂意念	• 初階意念和素材，缺乏重點 • 約略展示音樂意念
結構	• 音樂素材具原創性 • 曲式有條理，具說服力	• 音樂素材有良好的聯結和對比 • 結構方向清晰	• 音樂素材有明顯的聯結 • 平鋪直敘，缺乏想像力	• 略具結構 • 音樂延展和對比有限，比例失衡	• 欠明顯結構條理 • 缺乏聯繫或對比
媒體及 記譜的應用	• 優異 • 充分發揮表演媒體的特點及潛質 • 記譜熟練，有效表達創作意圖	• 認識和理解表演媒體的特點及潛質 • 記譜常規，有輕微錯誤或含糊的地方	• 合理理解表演媒體的特點及潛質 • 記譜可解讀，有輕微錯誤、紕漏及含糊的地方	• 表演媒體的特點有一些理解 • 記譜尚可，有重大錯誤、紕漏及含糊的地方	• 表演媒體的特點有少許理解 • 記譜不完全，有嚴重錯誤、紕漏及含糊的地方

Level 1

《58X 情感》

for 2 violins, viola, cello and conga

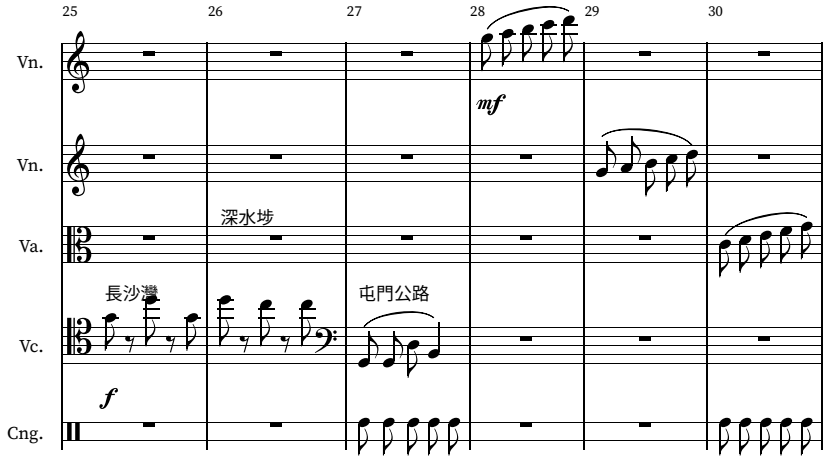
節奏記譜?

節奏記譜?

9
10
田景邨
11
寶田邨
12
建生邨
13
紅橋
14
2
Vn.
Vn.
Va.
Vc.
Cng.
X 暗有圖案＋５度
8 度
ff

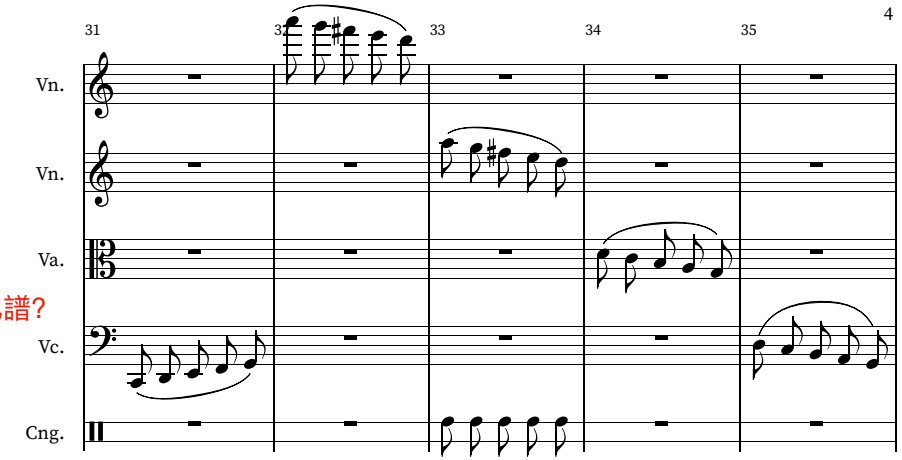
20
21
8 度
22
23
24
3
Vn.
Vn.
Va.
Vc.
Cng.
５度
屯門市中心
美孚
p
mf

15
16
17
18
19
Vn.
Vn.
Va.
Vc.
Cng.
用空弦表達５歲天真


25
26
27
28
29
30
Vn.
Vn.
Va.
Vc.
Cng.
mf
深水坳
長沙灣
屯門公路
f

樂器特點?

節奏記譜?


4
31
32
33
34
35
Vn.
Vn.
Va.
Vc.
Cng.

42
不停
43
44
45
46
47
5
Vn.
Vn.
Va.
Vc.
Cng.
不停
不停
不停
屯門公路
轉車站

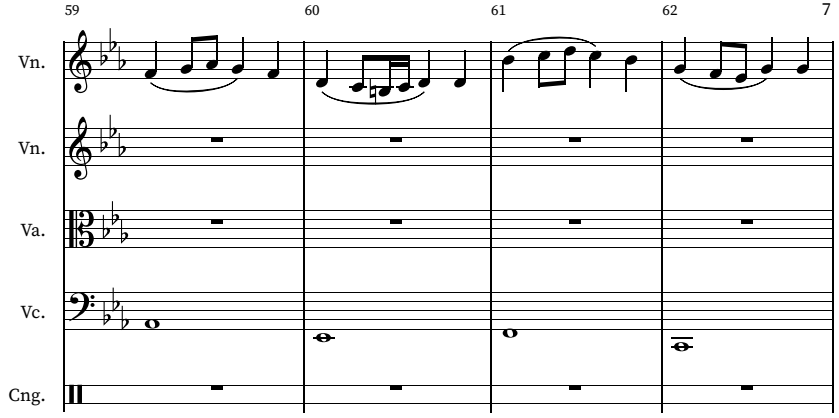
36
37
38
39
40
41
僅此路線
Vn.
Vn.
Va.
Vc.
Cng.
荃灣路
葵涌
特快路線
專營巴士

48
49
回想:坐58X
50
58X不能轉車
51
心情欠佳
Vn.
Vn.
Va.
Vc.
Cng.
五十八 X S(58X)
音程: 5 度
音程: 8 度
5 度
f

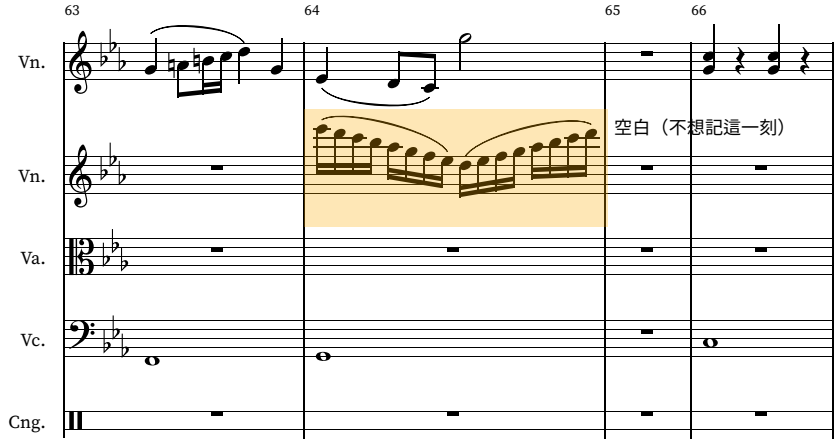
52
好想下車
53
54
6
Vn.
Vn.
Va.
Vc.
Cng.
8度
5度
8度

55
56
57
58
Vn.
Vn.
Va.
Vc.
Cng.
5度
8度

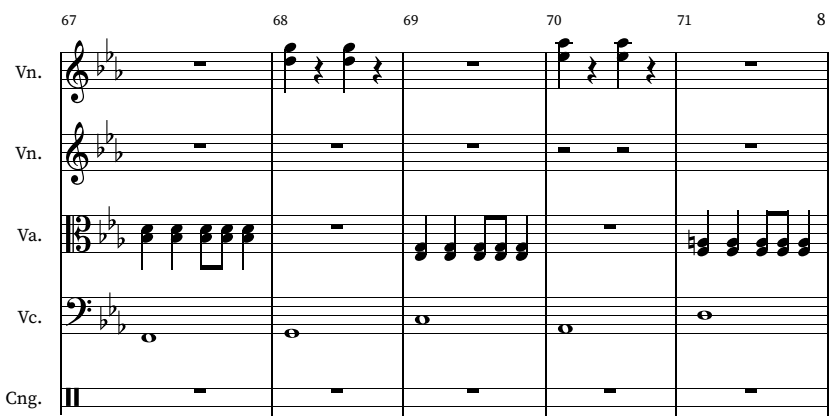
樂器特點?

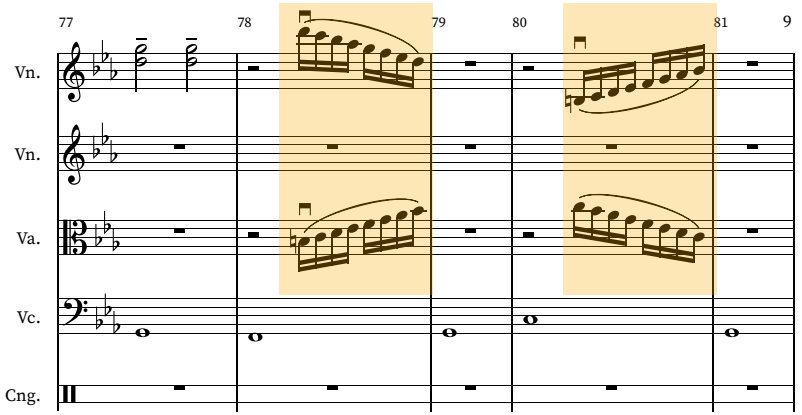

59
60
61
62
7
Vn.
Vn.
Va.
Vc.
Cng.

結構條理?


63
64
65
66
Vn.
Vn.
Va.
Vc.
Cng.
空白（不想記這一刻）

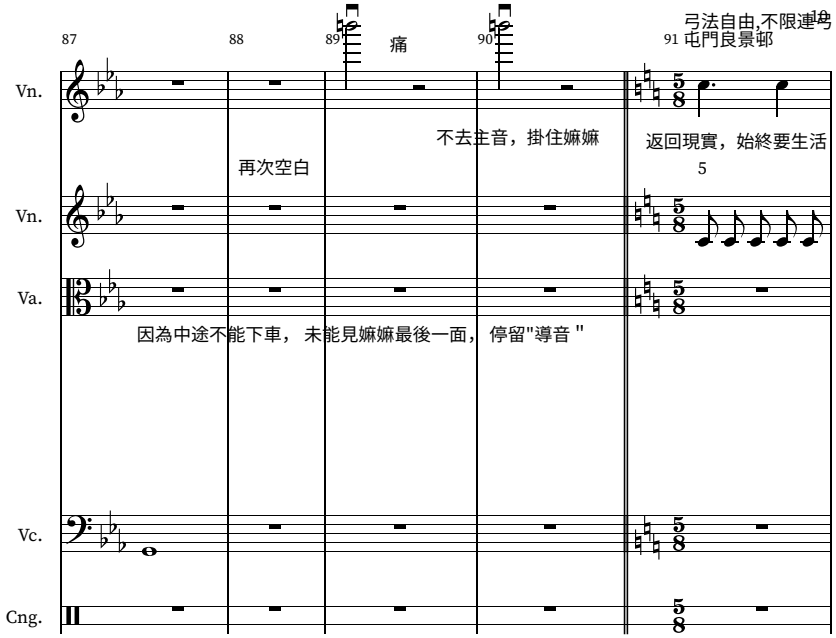
發展?


67
68
69
70
71
8
Vn.
Vn.
Va.
Vc.
Cng.


77
78
79
80
81
9
Vn.
Vn.
Va.
Vc.
Cng.

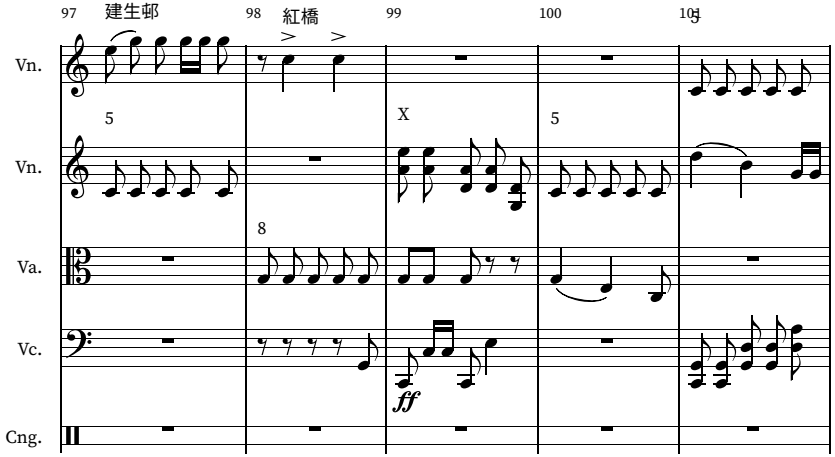
72
73
74
75
76
Vn.
Vn.
Va.
Vc.
Cng.

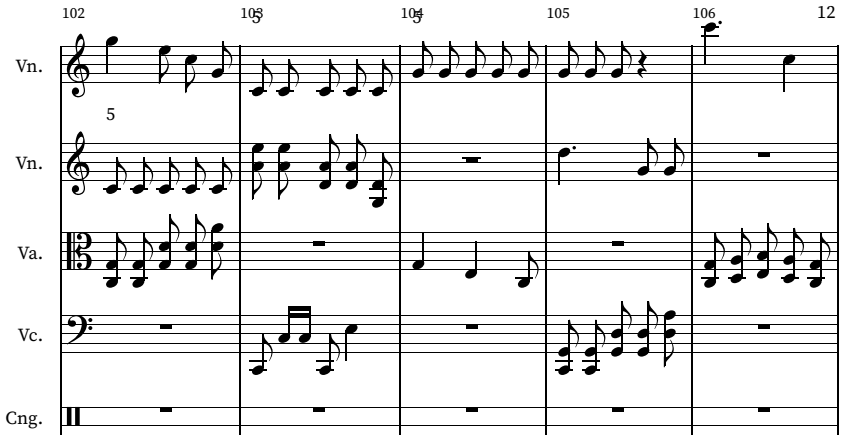
82
83
84
85
86
Vn.
Vn.
Va.
Vc.
Cng.

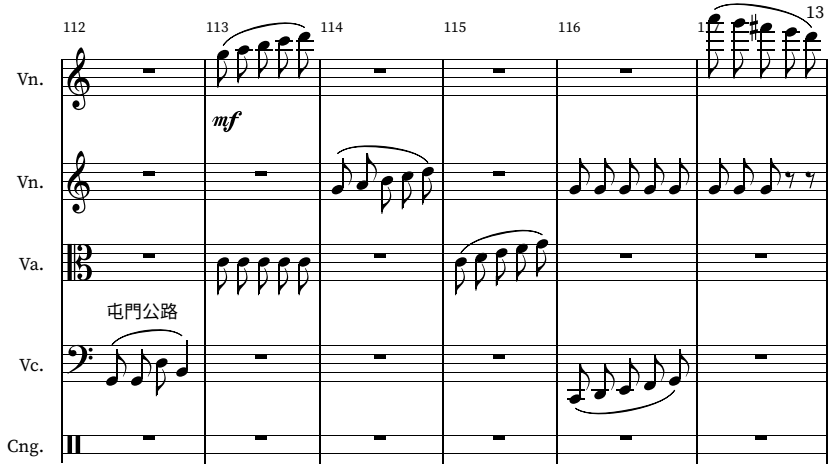

87
88
89
痛
90
91
弓法自由,不限連弓
屯門良景邨
Vn.
不去主音，掛住嫲嫲
返回現實，始終要生活
再次空白
5
Vn.
Va.
因為中途不能下車， 未能見嫲嫲最後一面， 停留"導音 "
Vc.
Cng.

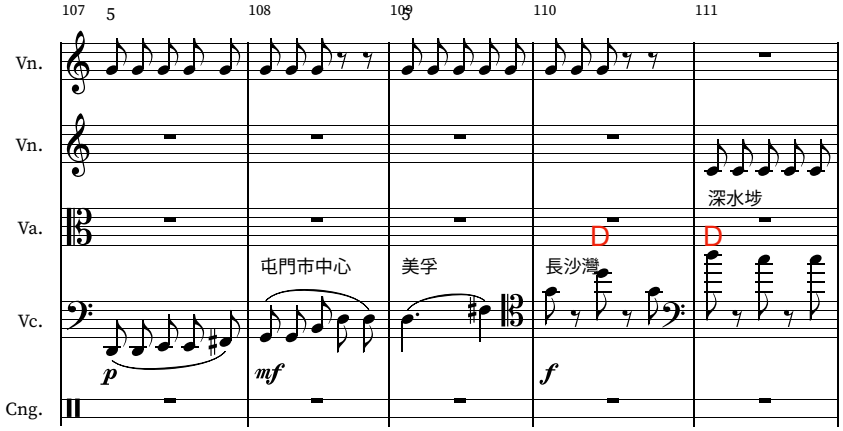
92
93
旺角東站
94
95
田景邨
96
寶田邨
11
Vn.
5
Vn.
8
8
Va.
Vc.
Cng.

節奏記譜?


97
建生邨
98
紅橋
99
100
101
Vn.
5
X
5
Vn.
8
Va.
Vc.
ff
Cng.

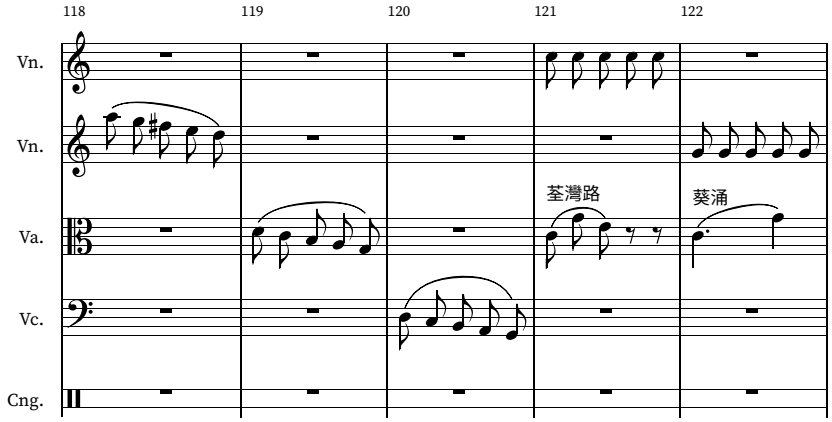

102
103
104
105
106
12
Vn.
Vn.
Va.
Vc.
Cng.

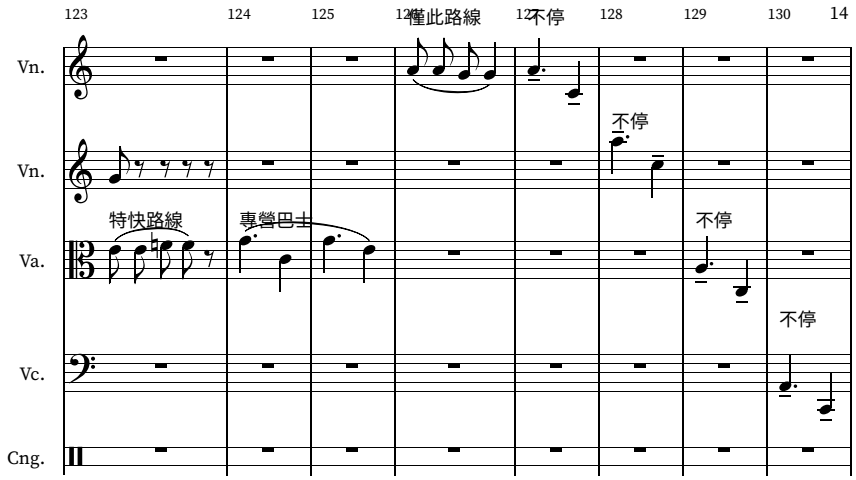

112
113
114
115
116
13
mf
Vn.
Vn.
Va.
屯門公路
Vc.
Cng.

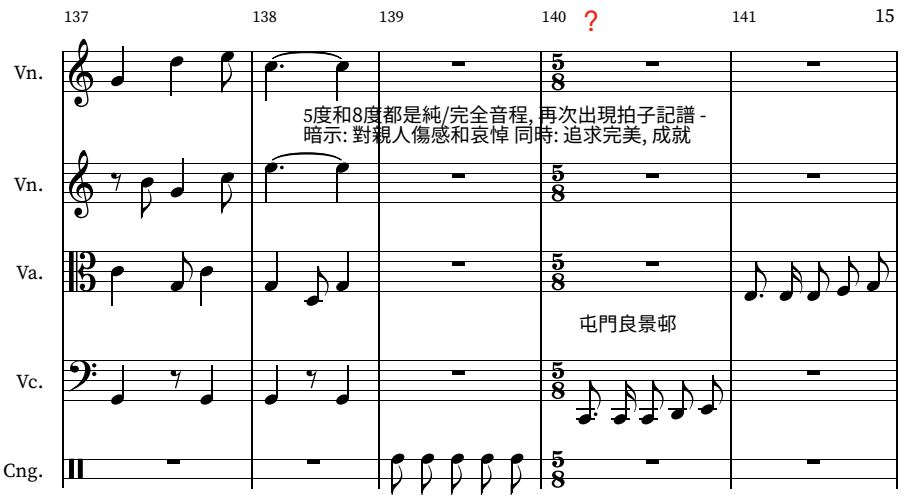

107
108
109
110
111
Vn.
Vn.
Va.
屯門市中心
美孚
長沙灣
深水坊
D
D
Vc.
p
mf
f
Cng.

樂器特點?

記譜?


118
119
120
121
122
Vn.
Vn.
荃灣路
葵涌
Va.
Vc.
Cng.


123
124
125
127
128
129
130
14
僅此路線
不停
不停
不停
不停
特快路線
專營巴士
Vn.
Vn.
Va.
Vc.
Cng.


137
138
139
140
?
141
15
5度和8度都是純/完全音程, 再次出現拍子記譜 -
暗示: 對親人傷感和哀悼 同時: 追求完美, 成就
屯門良景邨
Vn.
Vn.
Va.
Vc.
Cng.

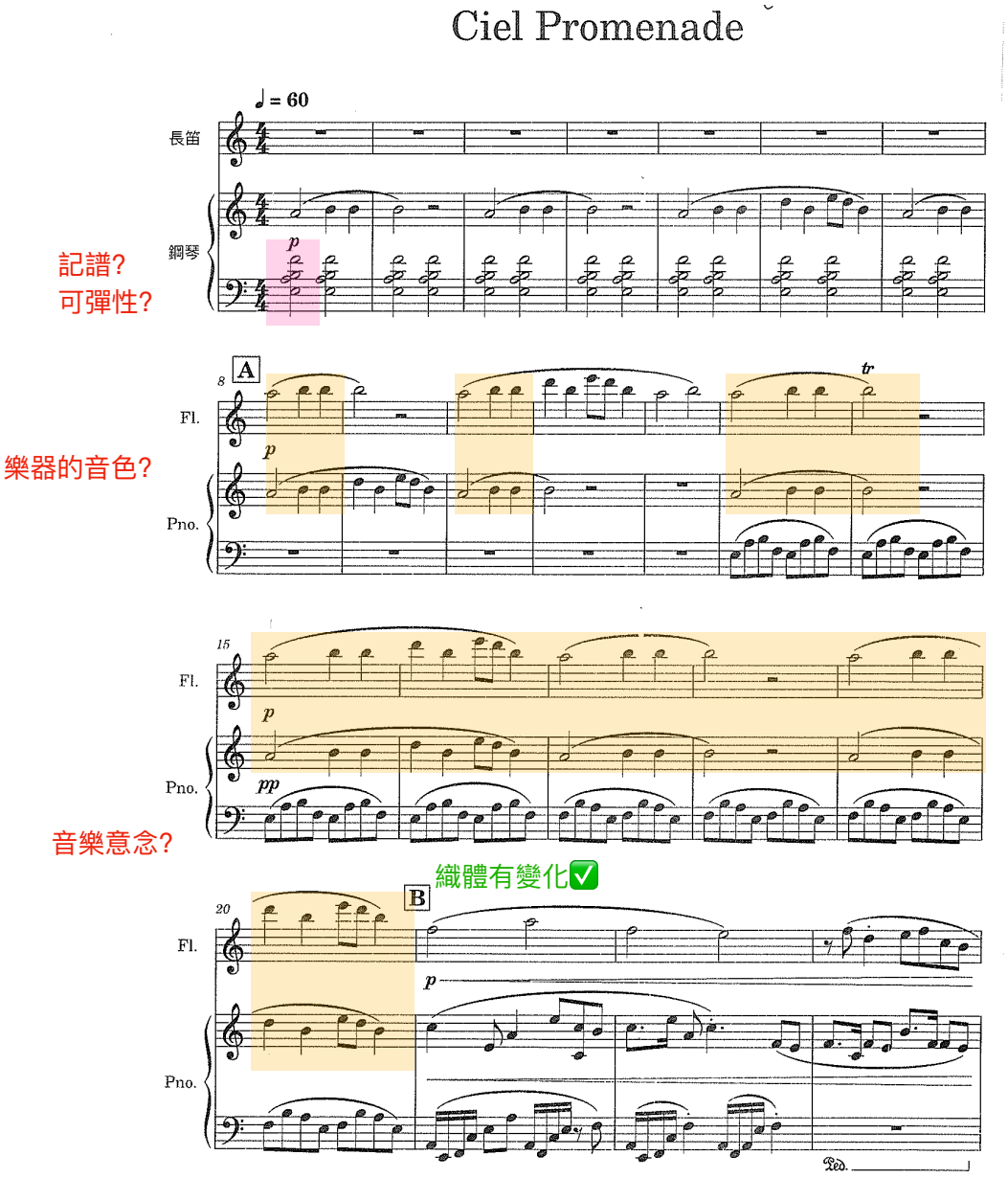
131
132
133
134
135
136
五十八 X S(58X)
屯門公路
轉車站
Vn.
Vn.
Va.
Vc.
Cng.

142
143
144
145
146
回家了
rall
Vn.
Vn.
Va.
Vc.
Cng.

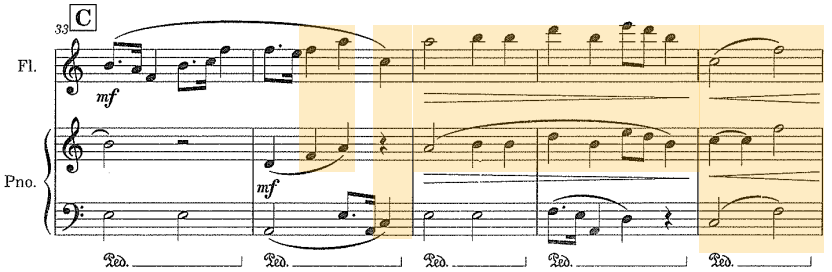
其次,是第二首歌一58X 情感,這首歌的創作靈感是來至巴士 58X,以及身邊人發生的事稍作改編,因為我是從小在良景邨長大,在出九龍地區時必搭的巴士,因而熟悉,當中亦有像第一首一樣將各個 58X 路過的站名譯成音(在樂譜上有標示),而且亦包括了隨著長大,對巴士的看法有所不同,例如在初時小時後用了空弦代表天真純樸,用了 the wheels on the bus 這首歌作為參考,以及在成長中因 58X 不停屯門公路轉車站,無法轉車,因而耽誤時間,而錯失送親人的最後機會。而調也轉為 minor key 。而在最後想通一切,好好面對生活,因而轉回 Major key,以此表示想開了,回家了。在創作這首歌的最大難度是將各個站的粵音譯作音符出來,因為從字到音是相對難譯出來,為解決,我多次上網聽粵音,同時亦不斷嘗試翻譯,最終成功創作這首作品。在此我學會了如何將聽到的字轉化為音。

Level 2

Ciel Promenade
for flute and piano

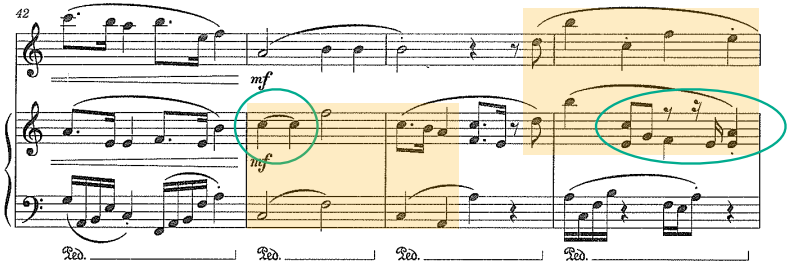


音樂意念連繫?

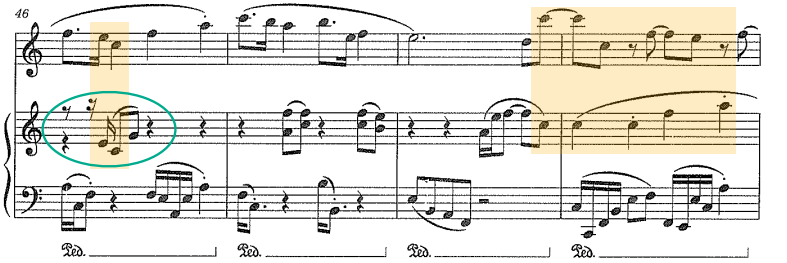


樂器的音色?

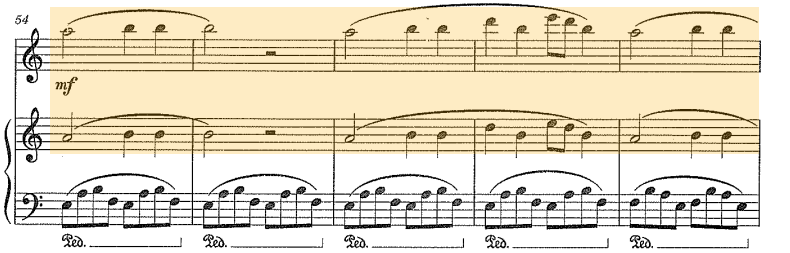
節奏記譜?



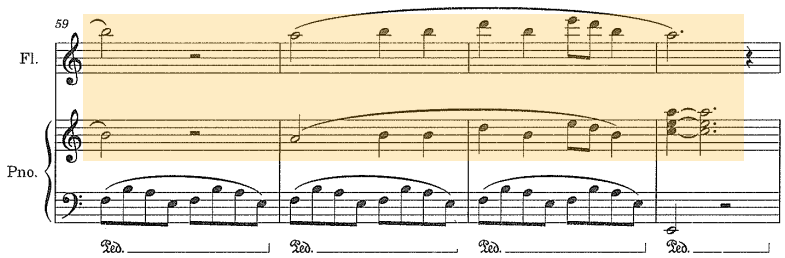
節奏記譜?

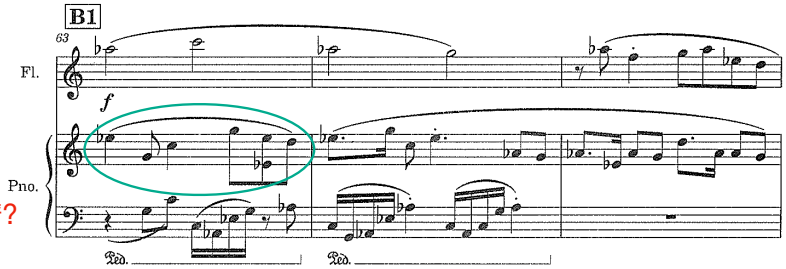


強弱記號?

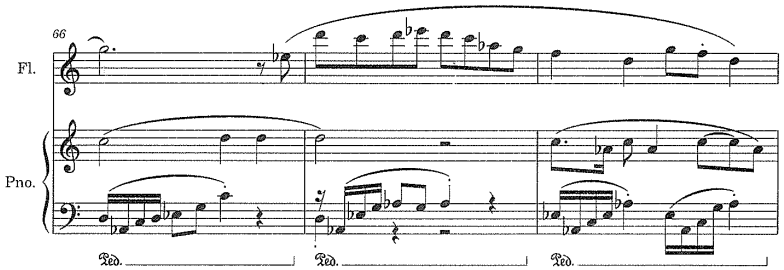


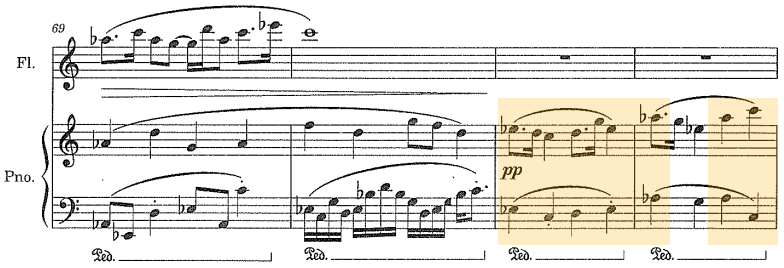
音樂意念?

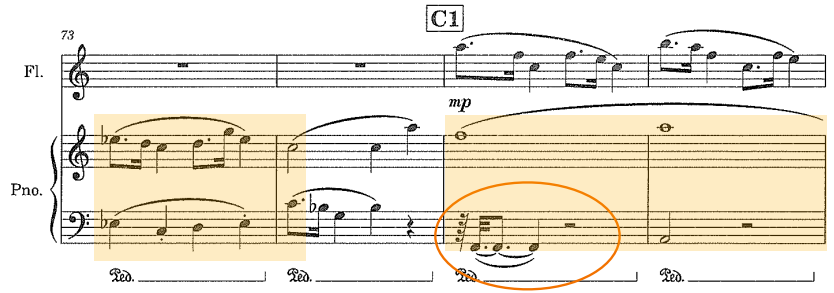




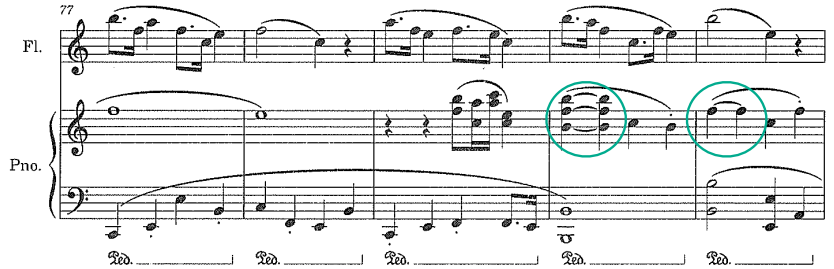
節奏記譜?

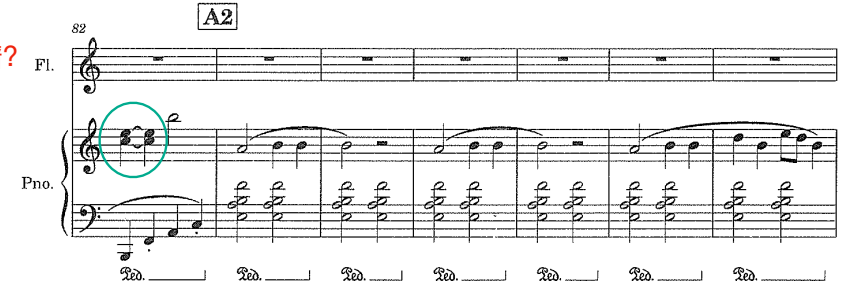






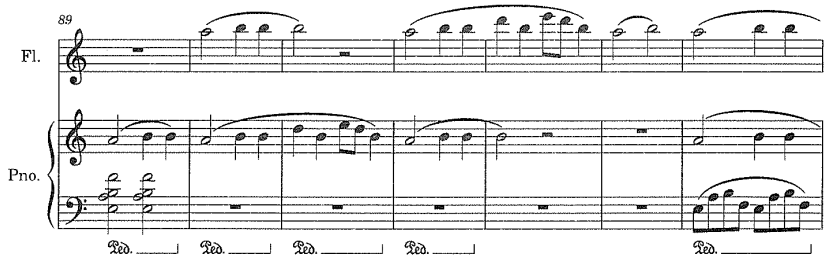
節奏? 記譜?
只出現1次？

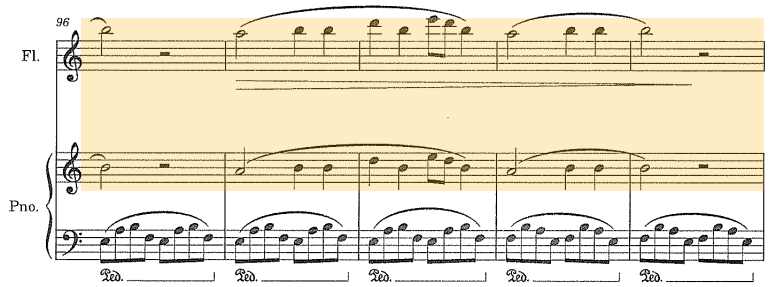


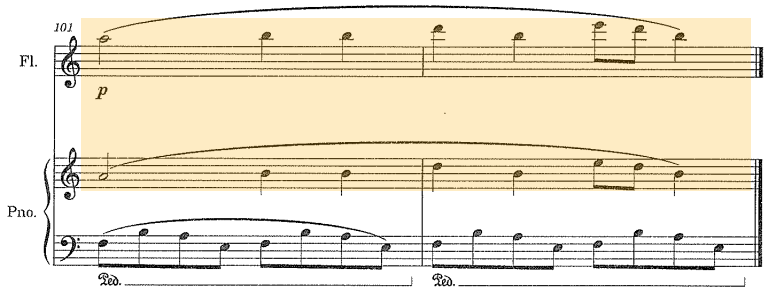


節奏記譜?

記譜?
可彈性?







結尾?

Ciel Promenade

The piece was composed in 2022 for piano and flute ensemble, called Ciel Promenade. It is the French meaning skywalk. Duration is around 6-7 minutes. It showed the scene of dreaming walking on the cloud, the music create the atmosphere of the misty fog, where the a girl walk around exploring the sky. The flute play as the main melody in the music, it also play the role of the girl reaction and feeling. The piano play as the accompaniment in the music and act as the footstep of the girl walking around. At the end of the music, it repeated the opening melody representing that the girl's dream had reached the end. The girl is going to wake up.

The main theme of this song is introduced in bars 1-8, by piano first. Then both piano and violin repeat the duet to bar21. Which have a clear musical theme.
This piece is composed of the modern period, the texture mainly polyphonic with sometimes homophonic, in which piano and flute both played the melody. The structure of this piece is ABCABC, which is a ternary form. The scale is the pentatonic scale.
In this piece, it used different kinds of compositional techniques, for example, it used parallel intervals (bar 38), and it also included modulation from the A pentatonic to C sharp pentatonic in bar 63. As it is the modern period, it had some dissonance chords. It used a wide variety of notes to show the melody up and down, from whole notes to 16 notes.

This piece's tempo is adagio. It had wide changes in dynamics using decrescendo and crescendo, from pp to mf. It had staccato, ornaments, legato and accents. It also had some performance instruction.
Although it is difficult, it is a challenging and unforgettable experience to try the practicalities on writing piece of music for piano and flute.

Level 2

Joker's ascension
for trombone and piano

23
Tbn.
Pno.
3
3
26
Tbn.
Pno.
tr
3
sf
29
Tbn.
Pno.
sf
32
Tbn.
Pno.

35
Tbn.
Pno.
3
3
3
38
Tbn.
Pno.
3
3
3
fp
41
Tbn.
Pno.
fp
mf
mf
45
Tbn.
Pno.
3

音樂意念連繫?

50
Tbn.
Pno.
p
56
♩ = 100
Tbn.
Pno.
3
64
Tbn.
Pno.
3
70
Tbn.
Pno.
3
3
f

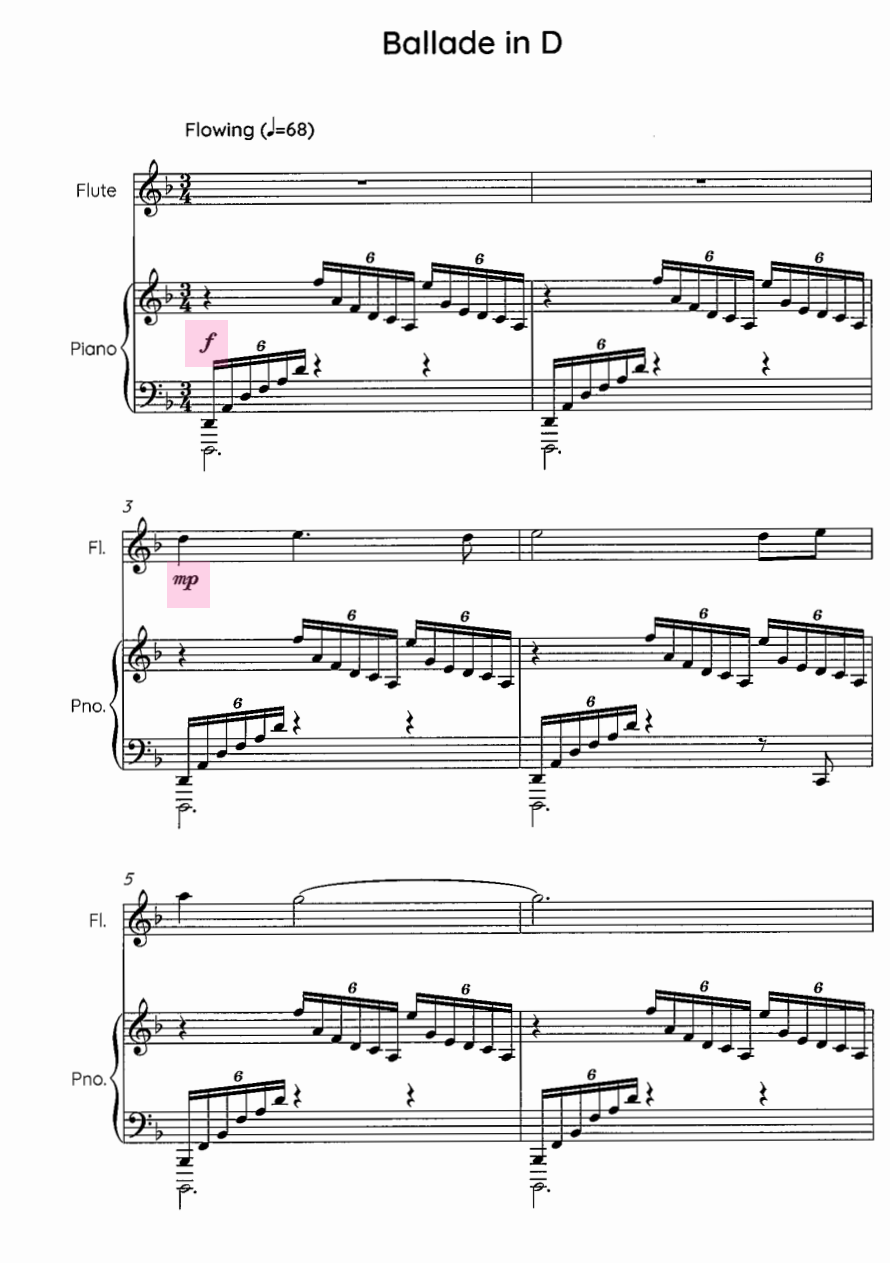
75
Tbn.
Pno.
accel.
accel.
fz
fz
♩ = 130
C
82
♩ = 70♩ = 130
Tbn.
Pno.
rit.
p
87
Tbn.
Pno.
pp
90
Tbn.
Pno.
ppp
pppp

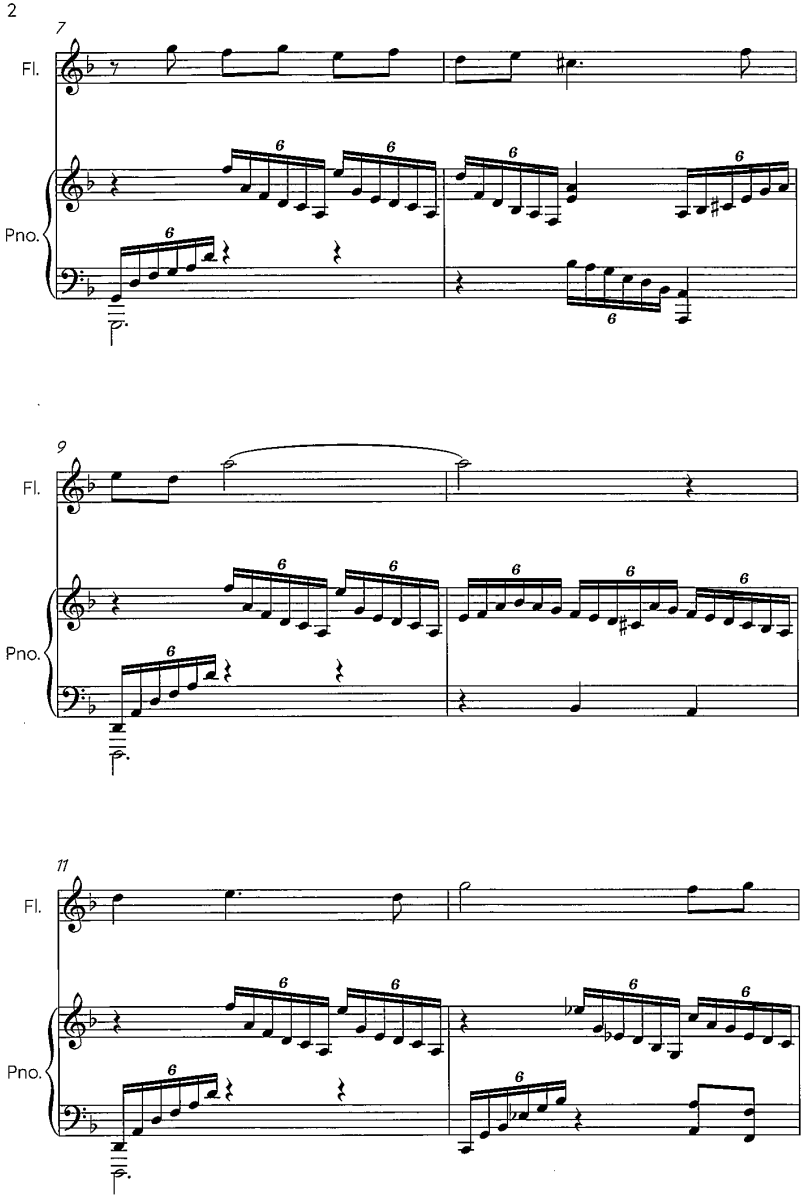
Joker's ascension

This piece start with a motif of the trombone.The articulation in this melodic idea creates a playful and dark atmosphere. Like the joker. The atmosphere is then transferred with the appearance of piano. It replayed the motif with a brighter tone and harmony. In this piece trombone always take the lead. The piano part play as accompaniment to help push the atmosphere to a higher place. With time, the atmosphere of the piece keep getting brighter, and the range of the trombone keep getting higher as well. It ascended from the dark atmosphere. In the middle of the piece, the melody of the trombone become bright and powerful. The articulations are firm and clear. At the same time, the piano travel around the melody to help boosting the its motion. In the end, the music reached its high place. All the tension are released with the high notes of the trombone. It then slowly fades away with the stable rhythm of the lower part piano.

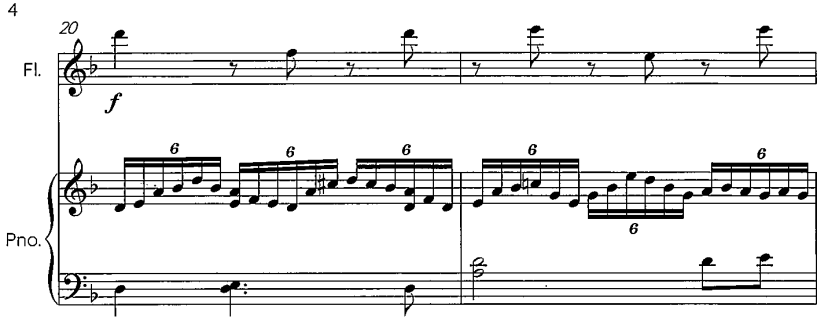
Level 3

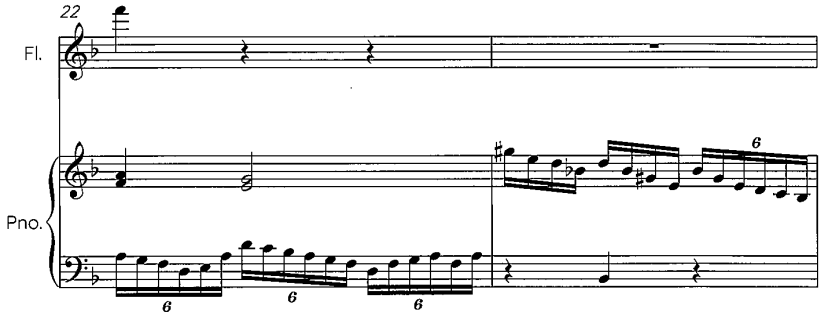
Ballade in D
for flute and piano

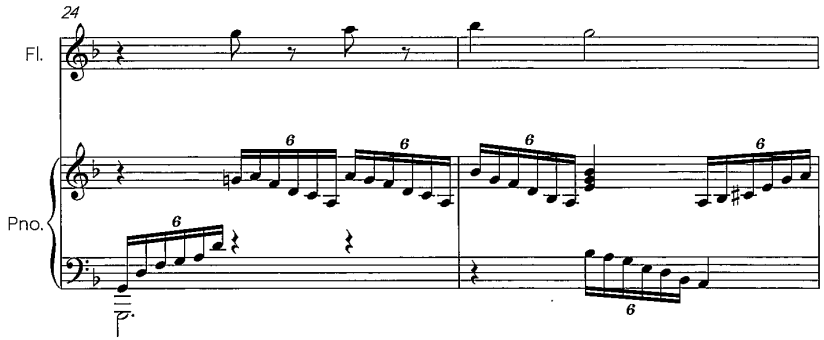


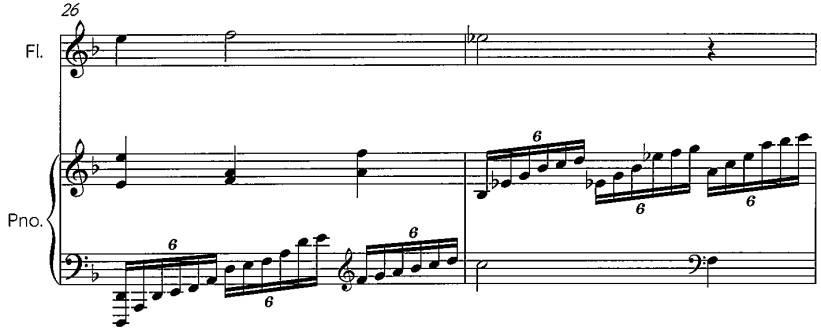

7
Fl.
Pno.
9
Fl.
Pno.
11
Fl.
Pno.

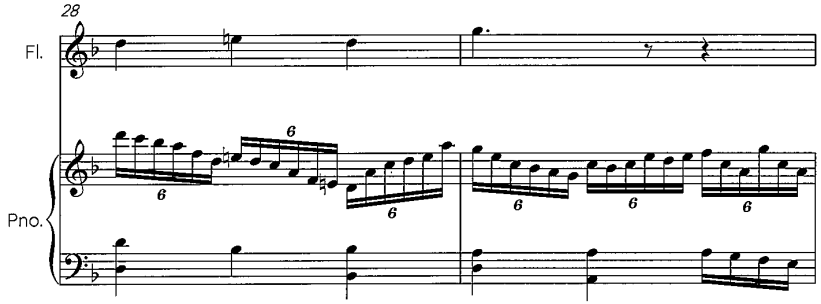
13
Fl.
Pno.
15
Fl.
Pno.
18
Fl.
Pno.

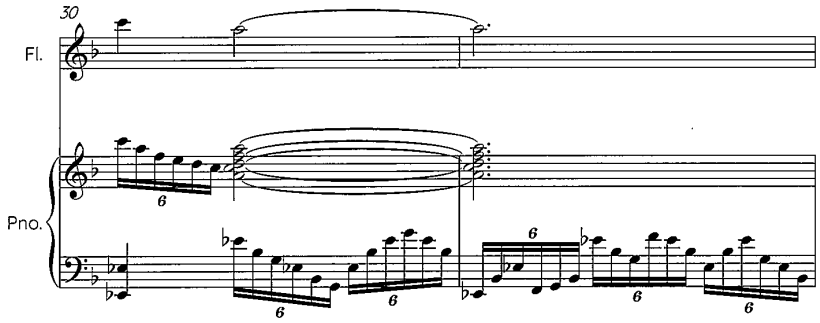

20
Fl.
f
Pno.


22
Fl.
Pno.


24
Fl.
Pno.


26
Fl.
Pno.

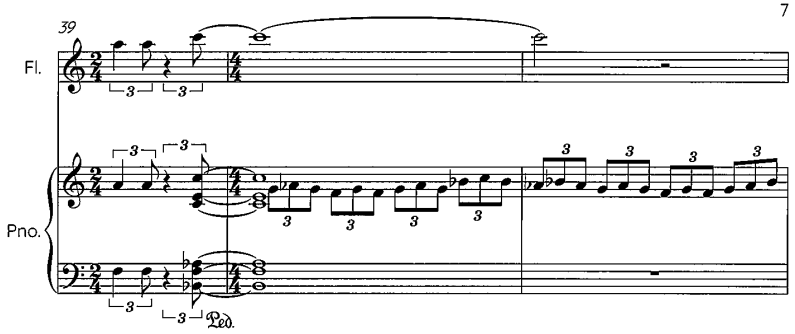

28
Fl.
Pno.

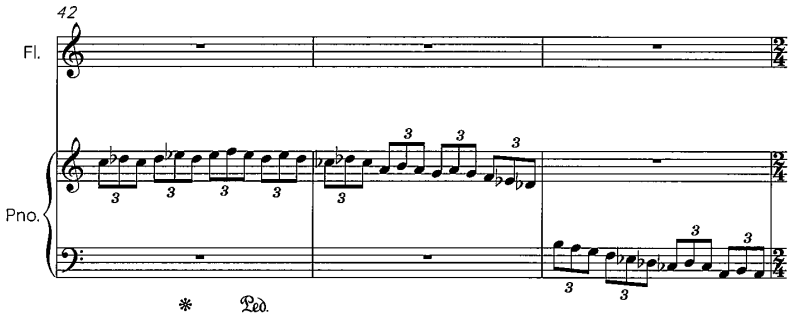

30
Fl.
Pno.

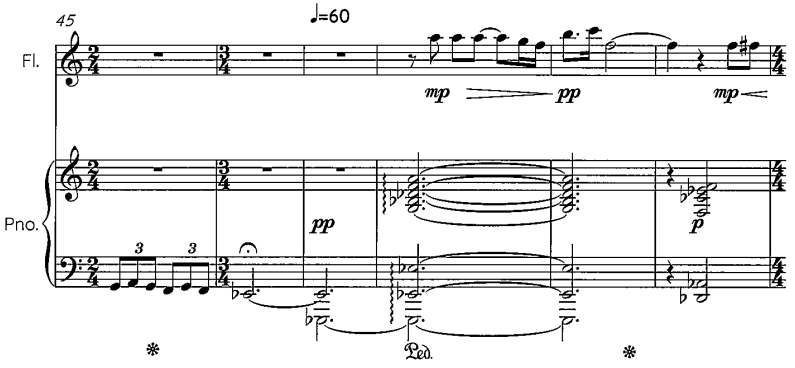
32
Fl.
Pno.

34
rit.
Fl.
Pno.

36
Andantino (♩=104)
Fl.
mf
Pno.
mf

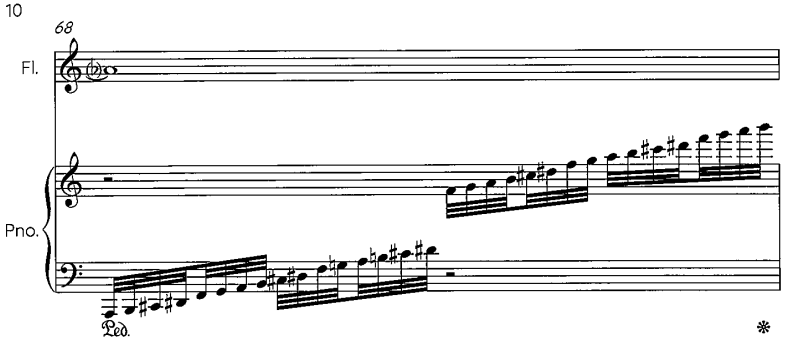

39
Fl.
Pno.
Ped.

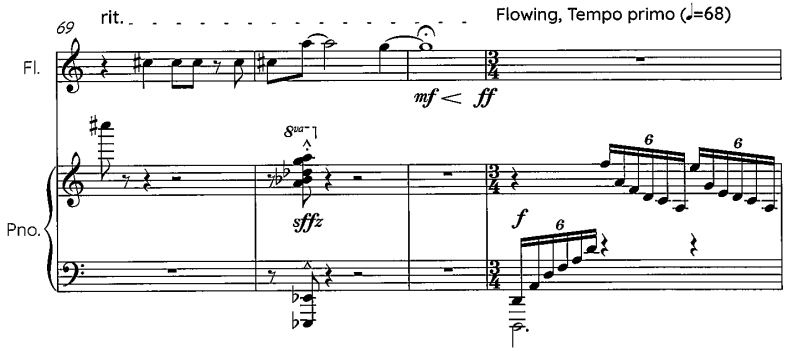

42
Fl.
Pno.
Ped.

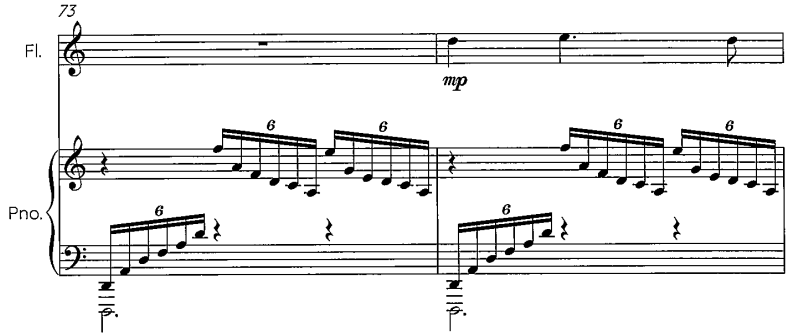

45
♩=60
Fl.
mp
pp
mp
Pno.
pp
p
Ped.

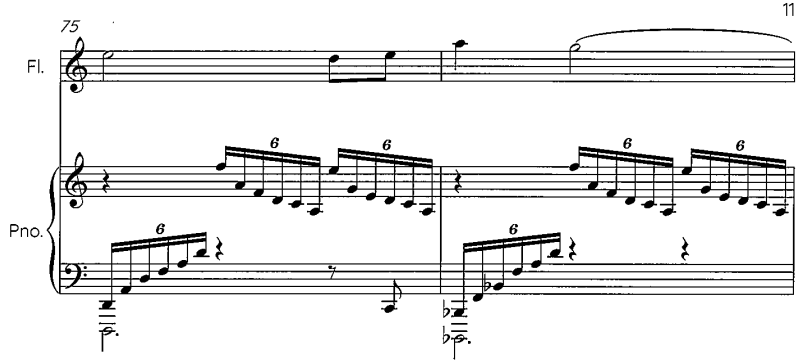
51
Fl.
Pno.
mf
dim.
p
54
f
5
3
f
cresc.
57
ff
mp
sfz

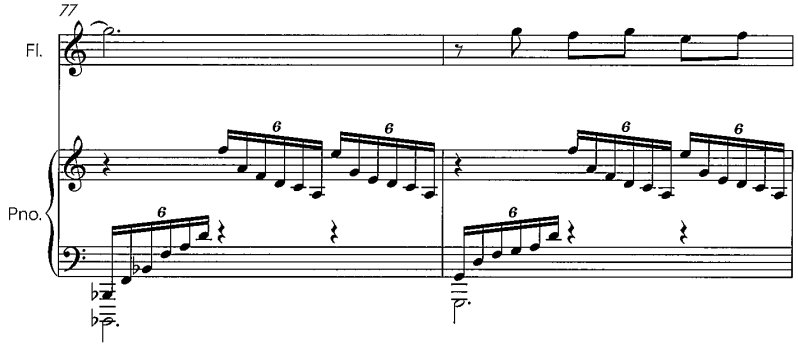
60
Fl.
Pno.
mf
3
3
62
rit.
3
65
♩=56
3
3
3

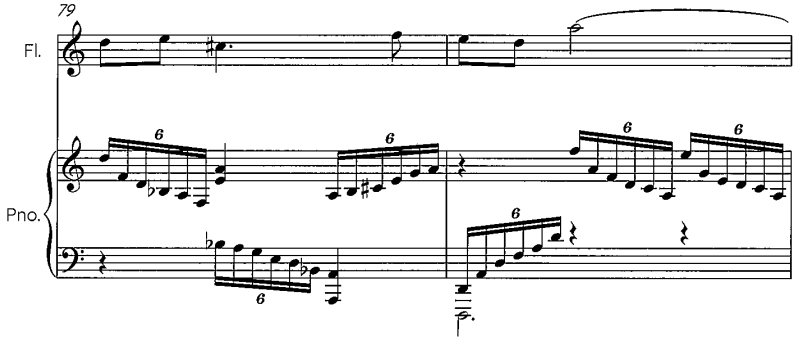

68
Fl.
Pno.
Ped.
*

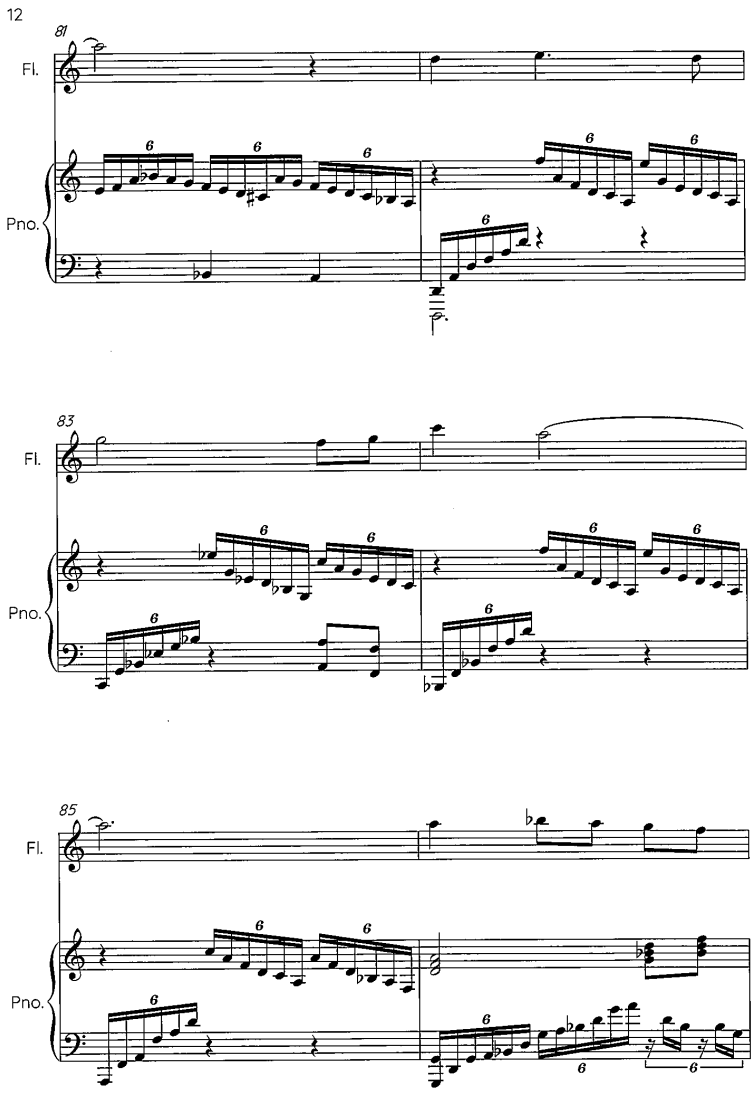

rit.
Flowing, Tempo primo (♩=68)
69
Fl.
Pno.
mf < ff
8va
sffz
f


73
Fl.
Pno.
mp

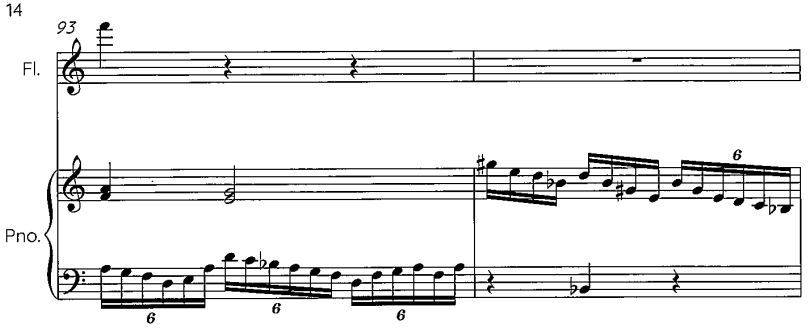

75
Fl.
Pno.

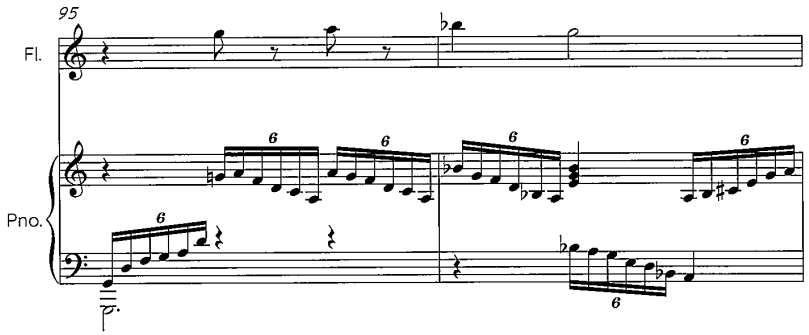

77
Fl.
Pno.

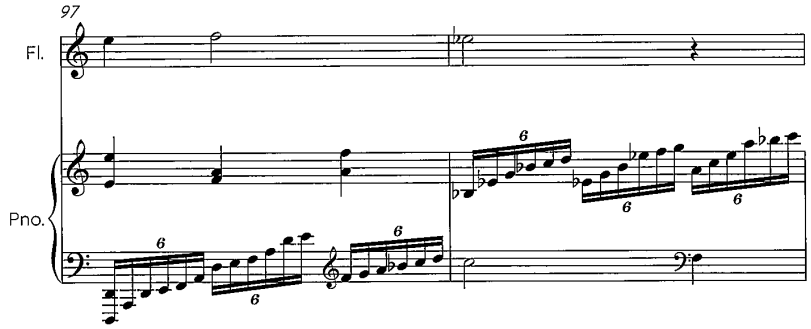

79
Fl.
Pno.

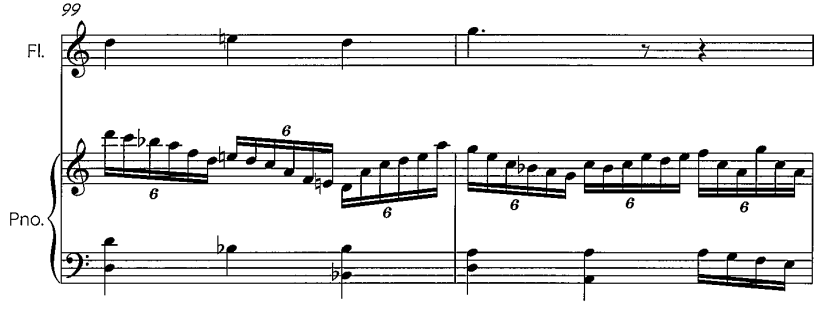

81
Fl.
Pno.
83
Fl.
Pno.
85
Fl.
Pno.

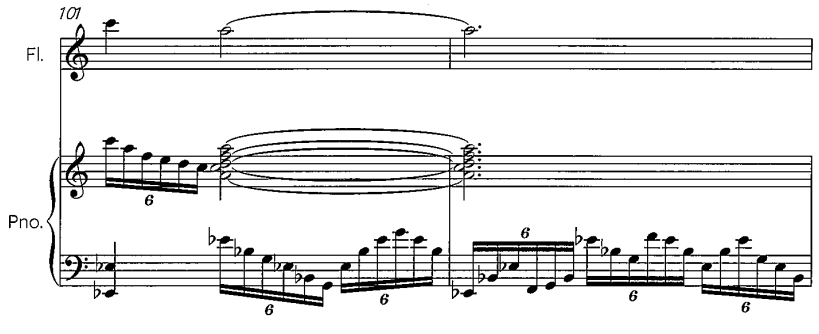
87
Fl.
Pno.
89
Fl.
Pno.
91
Fl.
f
Pno.

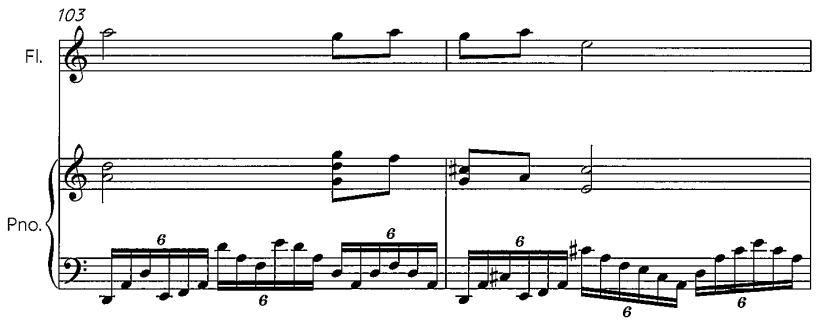

93
Fl.
Pno.


95
Fl.
Pno.


97
Fl.
Pno.


99
Fl.
Pno.


101
Fl.
Pno.


103
Fl.
Pno.

105
Fl.
Pno.
107
rit.
Fl.
Pno.
109
Fl.
Pno.

Reflective report

Ballade in D is a flowing and fluid piece of music composed for the piano and solo flute. It is written in ternary form and is based on the tonal centre of D. While the melodic lines on the flute part remains static and simple in most passages, the piano performs a fluid and continuous pattern throughout the entire first section which is deliberately executed in order to create a contrast between the parts. In section A, the piano performs a rising and descending arpeggiotic pattern which is consistently repeated throughout the section. Such repeated pattern provides a steady and flowing pulse to the music.

The flute solo in the beginning is symmetrically phrased in 8 bars and the melodic contour rises towards bar 13 in the first section. With the support of chromatic and extended tertian harmonies, the music begins in D minor and modulates to B-flat major in bar 28. It slows down towards the middle section in bar 39 which contrasts to the first section in terms of the use of varied time signatures, triplets, as well as the ambiguity in tonalities. The tonal centre is shifted to C sharp from bar 54 onwards, a modal scale in A from bar 62, and eventually A major in bar 66. Following the rising scale featured in the piano part in bar 69 and an extended chord in bar 71, the music returns to the last section which reminiscent section A. The last section is slightly lengthened and the music ends quietly in a D major chord.

(258 words)

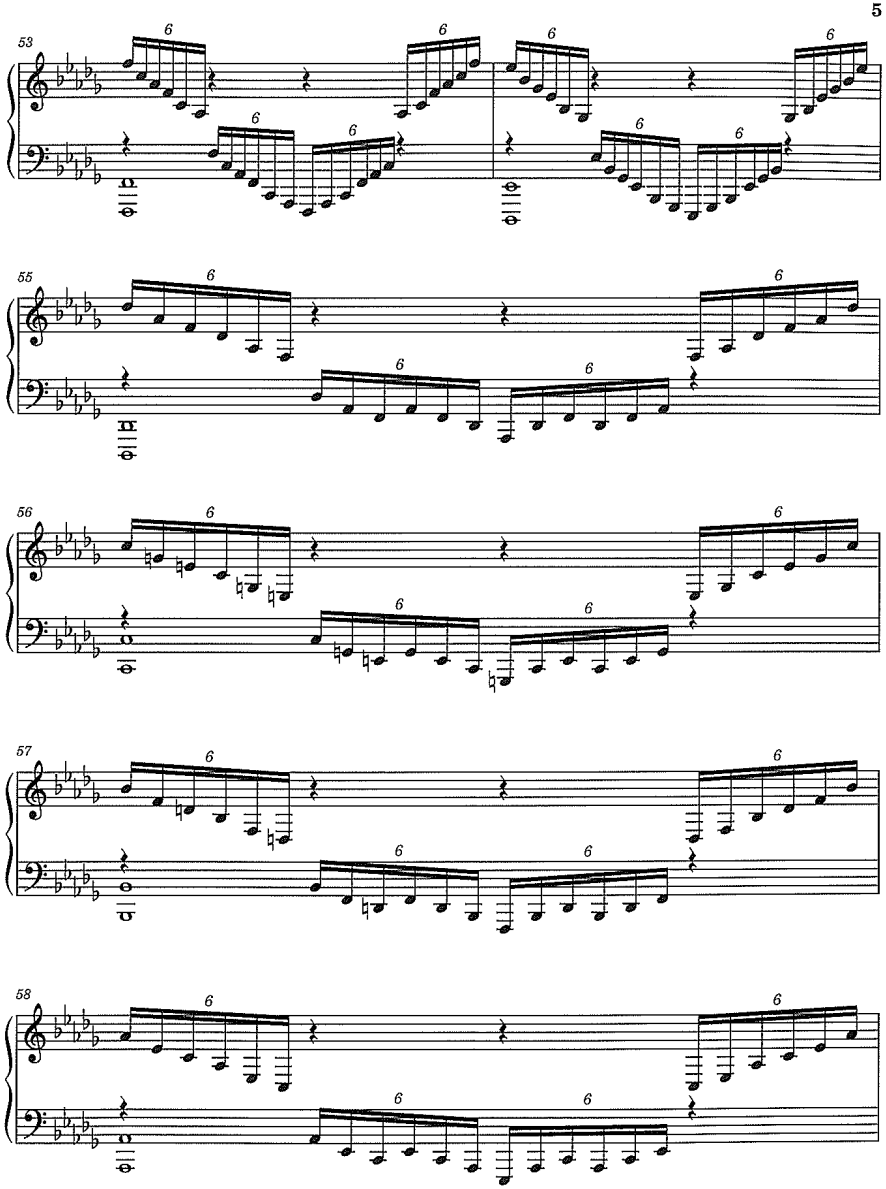
Level 3

Spring Tide
for piano solo

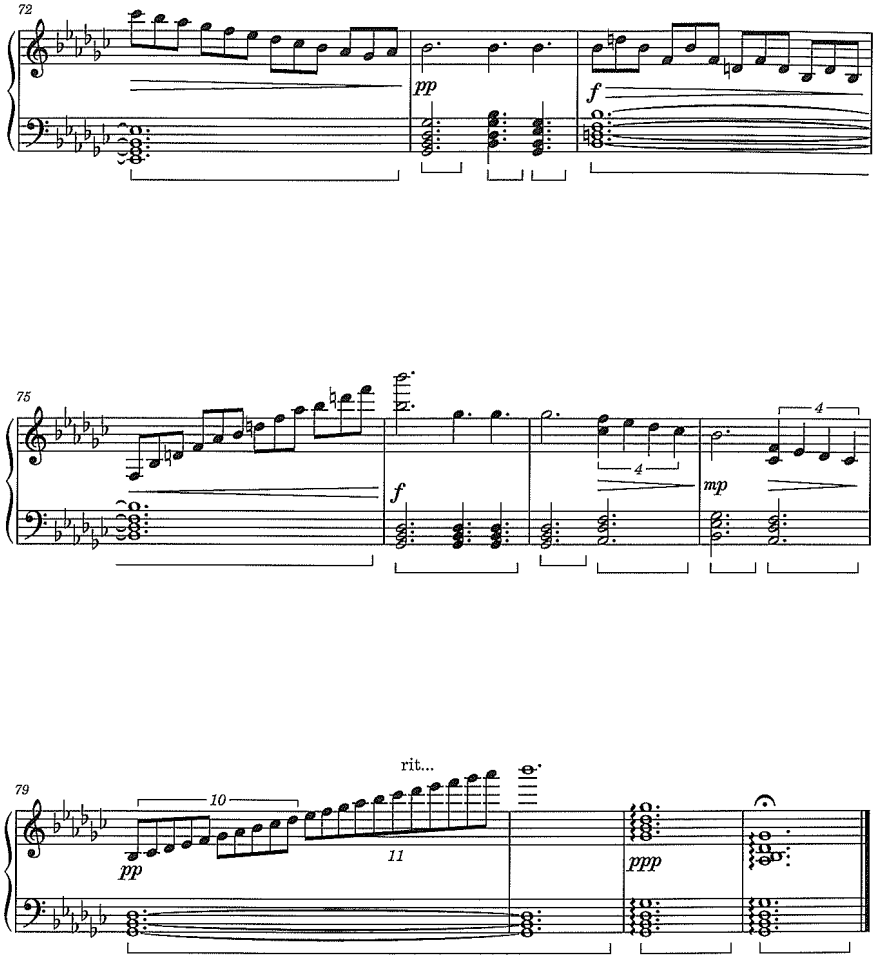
16
mp
tr
19
mf
22
mp
mf
rit.
♩ = 104
Allegro sostenuto
25
p
27
29

31
33
35
37
39
41
f

43
45
mp
47
mf
f
49
ff
51


53
55
56
57
58

59
6
6
6
6
6
rit...
60
Andante semplice (♩. = 60)
pp
4
63
2
66
mp
69
pp


72
pp
f
75
f
4
4
mp
79
rit...
10
11
pp
ppp

"Spring Tide" for piano solo

"Spring Tide" a piano solo inspired by a calm and peaceful ocean before and after a storm and large waves during storm surge.

The music starts in Gb major, which gives a warm feeling. The opening theme has a wave-like contour and in stepwise motion. Repeated notes in the right-hand melody are used to show that the waves are not turbulent in this section. Then, dissonant intervals build up tension as the climate begins to worsen. The section ends with an imperfect cadence in Gb major, giving a sense of suspense.

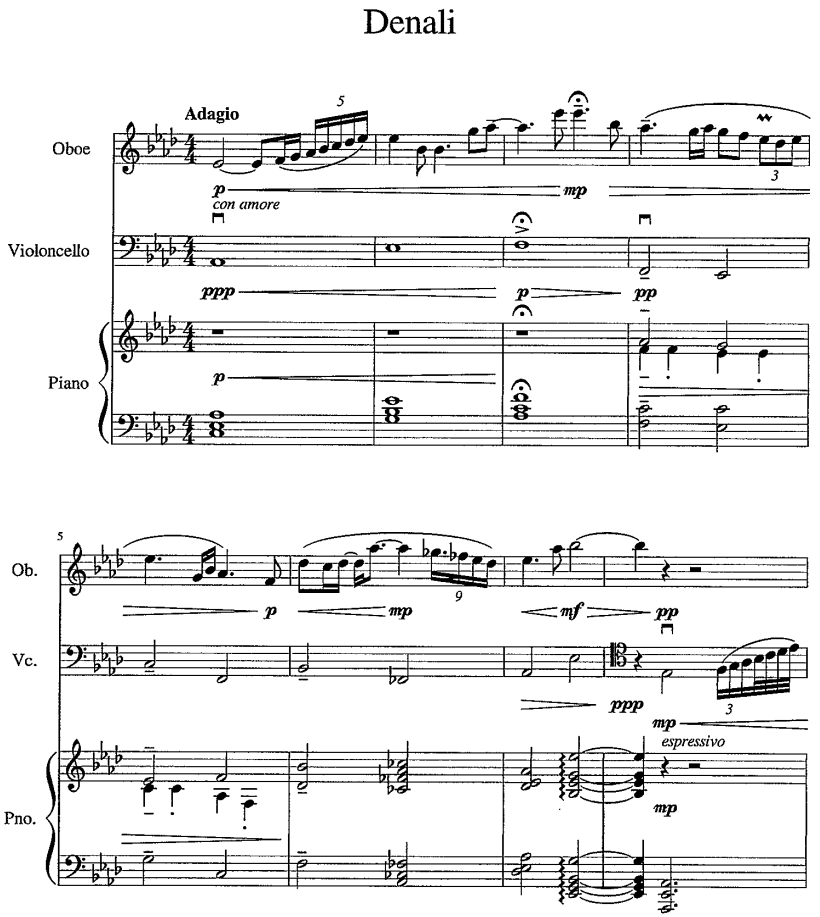
In the second section, it modulates to its dominant key, Db major, which gives an upsurge feeling. The arpeggios in bars 42 to 45 and bars 50 to 59 span across 4 octaves, indicating that the sea has reached spring tide, which means the tide range is at its maximum. Loud arpeggios express the turbulent waves. Descending sequence is also used in the arpeggios to show the falling of waves.

The piece returns to its home key to indicate a peaceful ending. The opening theme reappears to show that the sea becomes peaceful again. The scales in bar 71-72 and 79 ascends and descends gracefully to show that the waves are calm. Two tonic chords in the last two bars indicate the finale of the adverse sea.

(219 words)

Level 4

Denali
for oboe, cello and piano



9
Ob.
Vc.
Pno.
mf
f
mp
12
pizz.
p
18
Moderato
arco
Con brio
Feroce

22
Ob.
Vc.
Pno.
ff
mf
f
26
29

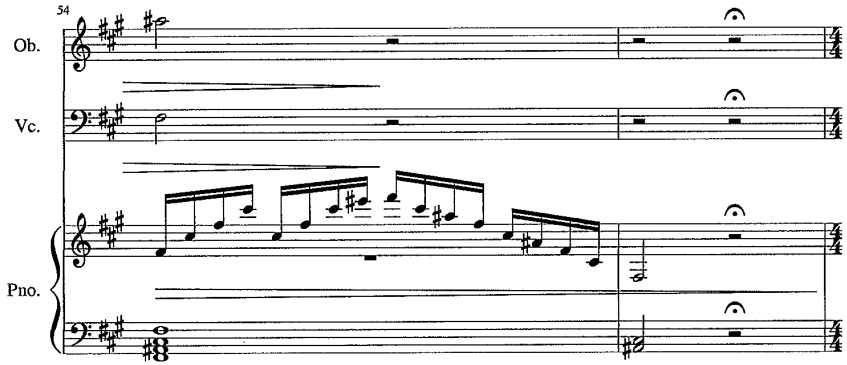
32
Ob.
Vc.
Pno.
pp
mf leggero
mp leggero
f
mf
36
Ob.
Vc.
Pno.
3
37
Ob.
Vc.
Pno.
mp
p

39
Ob.
Vc.
Pno.
f risoluto
pp
42
Ob.
Vc.
Pno.
mf
43
Ob.
Vc.
Pno.
ff grandioso
mf grandioso
mf grandioso

44
Ob.
Vc.
Pno.
45
Ob.
Vc.
Pno.
46
Ob.
Vc.
Pno.
animato
animato
animato

48
Ob.
Vc.
Pno.
49
Ob.
Vc.
Pno.
brillante
brillante
brillante
51
Ob.
Vc.
Pno.

52
Ob.
Vc.
Pno.


54
Ob.
Vc.
Pno.

56
Andante
Ob.
mf affettuoso
Vc.
mp affettuoso
Pno.
mp affettuoso

59
Ob.
mp
pizz.
arco
mf
pizz.
arco
Vc.
p
mp
Pno.
p
mp

61
Ob.
Vc.
mf
Pno.
f

62
rit
Ob.
mf
rit
Vc.
mp
rit
Pno.
mp

Denali

Located in south-central Alaska, Denali is the highest mountain in North America, and this small ensemble piece that features an oboe, a cello, and a piano is about a young adventurer who dreams of conquering it. The ternary form music starts off with the oboe playing a beautiful melodic line accompanied by the other two instruments–the fascination of the adventurer thinking about the mountain. The cello then repeats the opening of the line but alternates shortly after to make way for the oboe and the theme ends in a completely different style compared to its beginning, showing the reality that climbing it is not as simple as it seems. But he did not fear the difficulties and is determined to reach the top, and the second theme is about the journey of going up the mountain, a powerful driving melody played by the cello and oboe respectively with fast-paced piano accompaniments, showing the adventurer's excitement despite the challenges.

After days of climbing, he finally reached the summit; looking around everything below, he felt like he is on top of the world. The third subject demonstrates his joy of achieving his life-long dream and the stunning scenery by starting with a piano solo playing a powerful melody. The cello and oboe soon join in and play the theme together and the piano changes from the melodic line into semi quavers broken chords, making this the richest and broadest section of the piece.

The piece ends with a coda played by all three instruments and ends in a perfect cadence, concluding the adventurer's journey.

Level 4

Enigma
for mixed chamber ensemble

13
Fl.
Bsn.
Timp.
Con. Sn.
Con. BD
Vln.
Vc.
pizz.
arco

20
♩ = 125
Fl.
Bsn.
Timp.
Con. Sn.
Con. BD
Vln.
Vc.
arco
pizz.

23
Fl.
Bsn.
Timp.
Con. Sn.
Con. BD
Vln.
Vc.
rall.
arco

27
accel.
♩ = 130
Fl.
Bsn.
Timp.
Con. Sn.
Con. BD
Vln.
Vc.
Martèlement

32
Fl.
Bsn.
Timp.
Con. Sn.
Con. BD
Vln.
Vc.
tr
tr
f
f
f
fff
37
Fl.
Bsn.
Timp.
Con. Sn.
Con. BD
Vln.
Vc.
tr
f
mf
8
giocoso
giocoso
mf
mf
f

42
8
Fl.
Bsn.
Timp.
Con. Sn.
Con. BD
Vln.
Vc.
f
ff
f
f
Martèlement
f
Martèlement
f
f
ff
46
8
Fl.
Bsn.
Timp.
Con. Sn.
Con. BD
Vln.
Vc.
pizz.
arco

51
8
Fl.
Bsn.
Timp.
Con. Sn.
Con. BD
Vln.
Vc.
f
55
8
tr
tr
f
mf
ff
mp

59
8
ff
fp
64
♩ = 160
p cresc.
Agitated.
sfz
con moto
Accusé
pizz.
arco

69
Fl.
Bsn.
Timp.
Con. Sn.
Con. BD
Vln.
Vc.
sfz
mp
mf
pizz.
73
♩ = 80
arco
f
p

77
a tempo
♩ = 160.
fff
sonore
sffz
Aufgeregt
ff
mp
82
Flz.
con fuoco
agitato

86
Swing
rit.
Fl.
Bsn.
Timp.
Con. Sn.
Con. BD
Vln.
Vc.
cresc.
dramatico
92
accel.
Abtossen
Abtossen

96
rit.
♩= 60
Fl.
Bsn.
Timp.
Con. Sn.
Con. BD
Vln.
Vc.
Atem
pizz.
103
♩= 100
perdendosi
arco
pizz.

'enigma'

This piece is a modern piece composed for a septet. It depicts my interpretation of the pandemic and the unconventional circumstances we dealt with. The constant change of tempo (Figure 1), time signatures (Figure 2) and atonality represent this complicated disease.

Figure 1

Figure 2

The piece starts with the flute playing the first theme (figure 3), followed by the bassoon utilising hemiola that introduces an alternated theme (figure 4).

Figure 3

Figure 5

The second segment of the piece starts in bar 28, where the snares and bass drums give a steady rhythmic bite (Figure 5), symbolising our restrictions. A slightly different version is repeated, symbolising the variants, such as Omicron, Delta. Slowly, the epidemic worsens and spreads globally, parallel with the spread of orchestration.

Figure 5

The next session of the piece starts in bar 64, and its variated version starts in bar 79. Both segments use multifarious compositional techniques, such as syncopation (Figure 6), sequence (Figure 7), imitation (Figure 8), and include different playing techniques such as flutter tongue, tremolo, trill etc. This session ends with a short cadenza (Figure 9) containing running notes and staccatissimo, performed by the violinist, unaccompanied, showing their virtuosity.

Figure 6

Figure 7

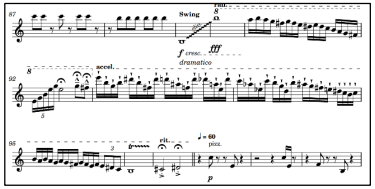


Figure 9

Figure 8

The last section of the song is a skeletal repetition of the first theme with the addition of strings' accompaniment. The music slowly fades away, illustrating the subtle endings of different waves of this disease.

Level 5

Tempest
for violin and piano

19
Vln.
Pno.
p
24
Vln.
Pno.
ff
ff
mp
ff
mp
29
Vln.
Pno.
mp
8
f

35
pizz.
Vln.
Pno.
f
8
mp
ff
Ped.
B
40
arco
Vln.
Pno.
p
p
p
(Ped.)
45
Vln.
Pno.
mp
mf
f

50
Vln.
Pno.
mf
mp
55
f
ff
p
mp
Ped.
60
6
f
mp
65
8

69
8
ff
mf
73
mf
mp
79
C
sul G
p
83
f

87
Vln.
Pno.
mf
91
Vln.
Pno.
f
95
Vln.
Pno.
99
Vln.
Pno.

102
Vln.
Pno.
104
Vln.
Pno.
107
Vln.
Pno.
111
Vln.
Pno.
ff

115
D
Vln.
Pno.
mf
p
f
p
121
Vln.
Pno.
125
Vln.
Pno.
ff
mp
ff
mp

131
Vln.
Pno.
mp
f
136
Vln.
Pno.
ff
Ped.
140
Vln.
Pno.
ff
mf
ff
mf
(Ped.)
Ped.
Ped.
E
145
Vln.
Pno.
p
p
mf

150
Vln.
Pno.
f
mf
fp
154
pizz.
mf
159
6
f
164
8
ff

168
8
f
mp
Ped.
172
mf
176
3
180
p

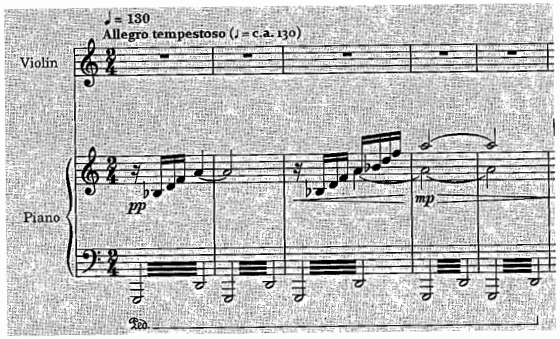
184
Vln.
Pno.
(Ped.)
Ped.
Ped.
188
Vln.
Pno.
f
f
p
(Ped.)
Ped.
8
193
Vln.
Pno.
ff
ff
pizz.

Reflective Report

Tempest Voyage

Tempest Voyage is a piano and violin piece showing a boat's journey along the Atlantic Ocean. It is inspired by a 1873 hymn "*Pull for the Shore*" by Philip P. Bliss.

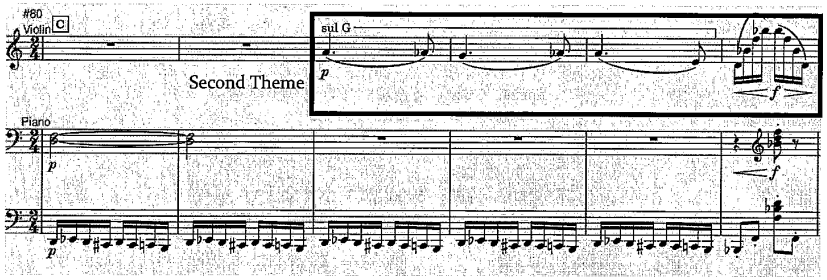
The piece starts off with a piano introduction. The violin plays the first theme in Section A, portraying a group of sailors' anticipation of setting sail.



First Theme

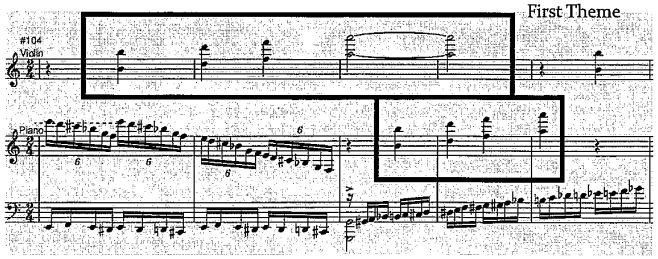
The polyphonic texture of rapid notes in both instruments is used to develop the piece in section B, showing that stormy weather is approaching.

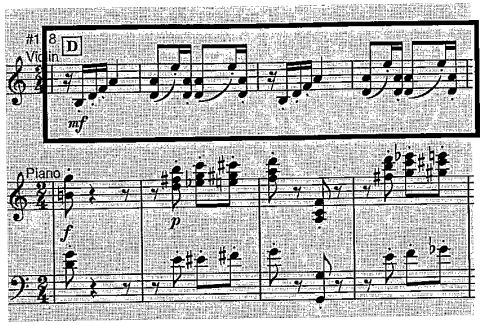
In Section C, the second theme played by the violin is smooth and legato, giving a darker atmosphere (as the clouds cover the sun). This contrasts the lively first theme.



The climax is reached when the violin plays the highest note in octaves, showing that the stormy weather crashed the boat. In Section D, the first theme reappears to show that the sailors evacuate to the lifeboats and they are safe.

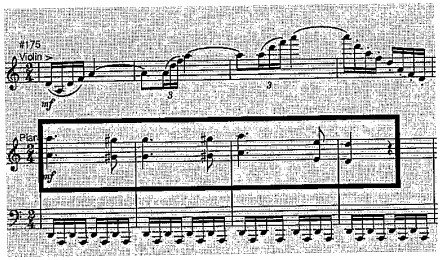
Fragment of First Theme



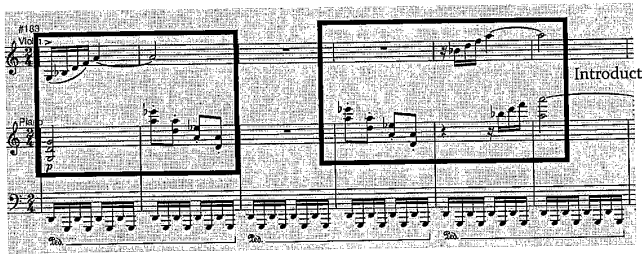


First Theme Recapitulation

The movement reaches the end with the reappearance of the second theme to show the stormy weather. The introduction and the first theme then reappear to show that the sailors can still finish their journey.



Second Theme



Introduction Fragmen

First Theme

The main difficulty I encountered was maintaining the idiomatic features of the instruments. Initially, the piano accompaniment pattern and the violin melody in the sketch were unpolished. Therefore, I listened to some late romantic piano and violin pieces and made some adjustments to my piece. For example, I could use open strings for the first theme in the violin.

(250 words)

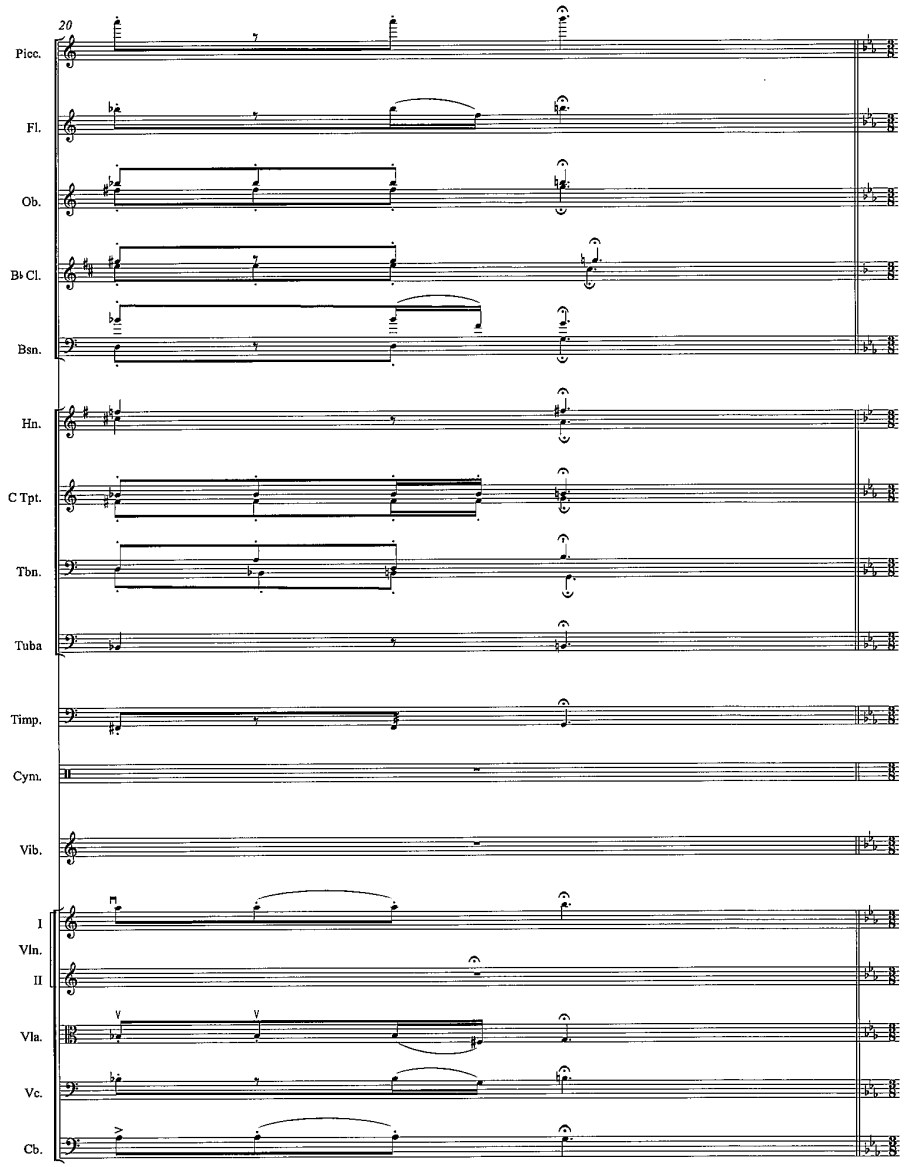
Level 5

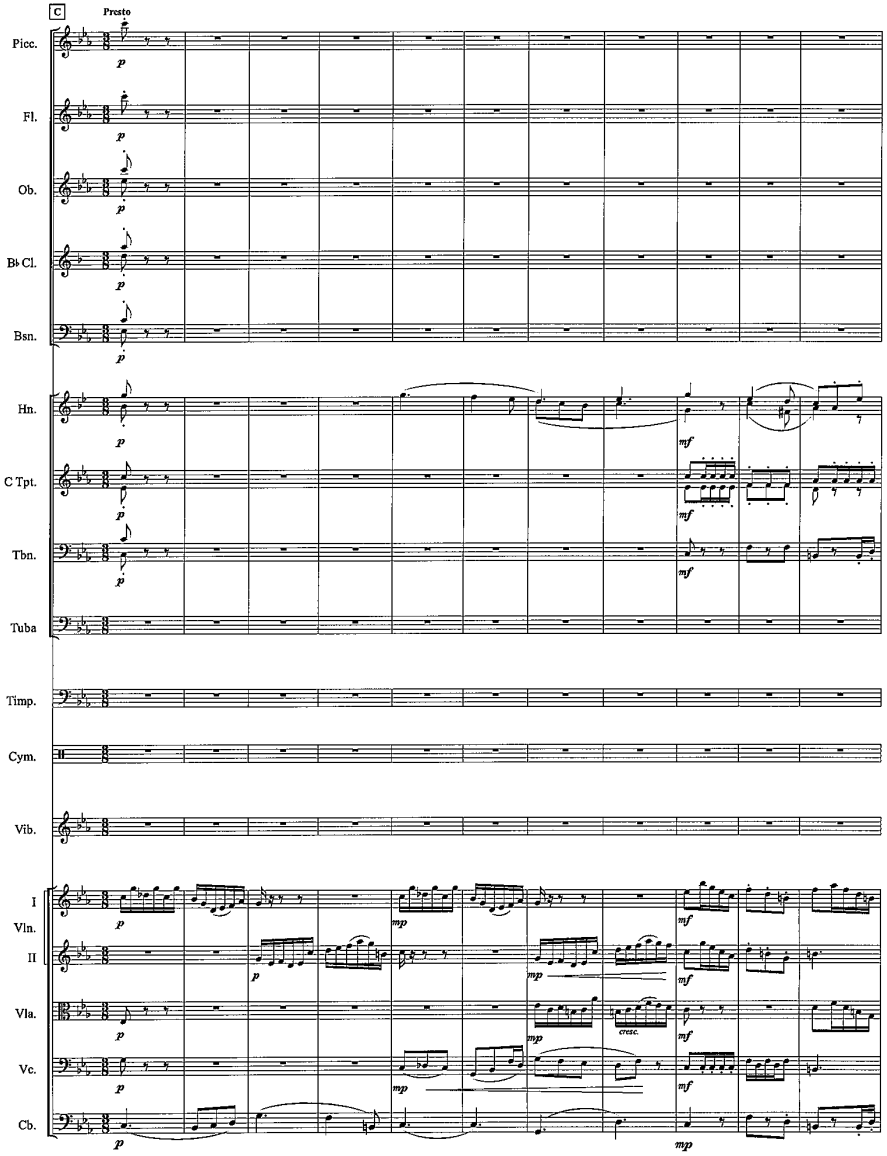
Rush to School
for orchestra

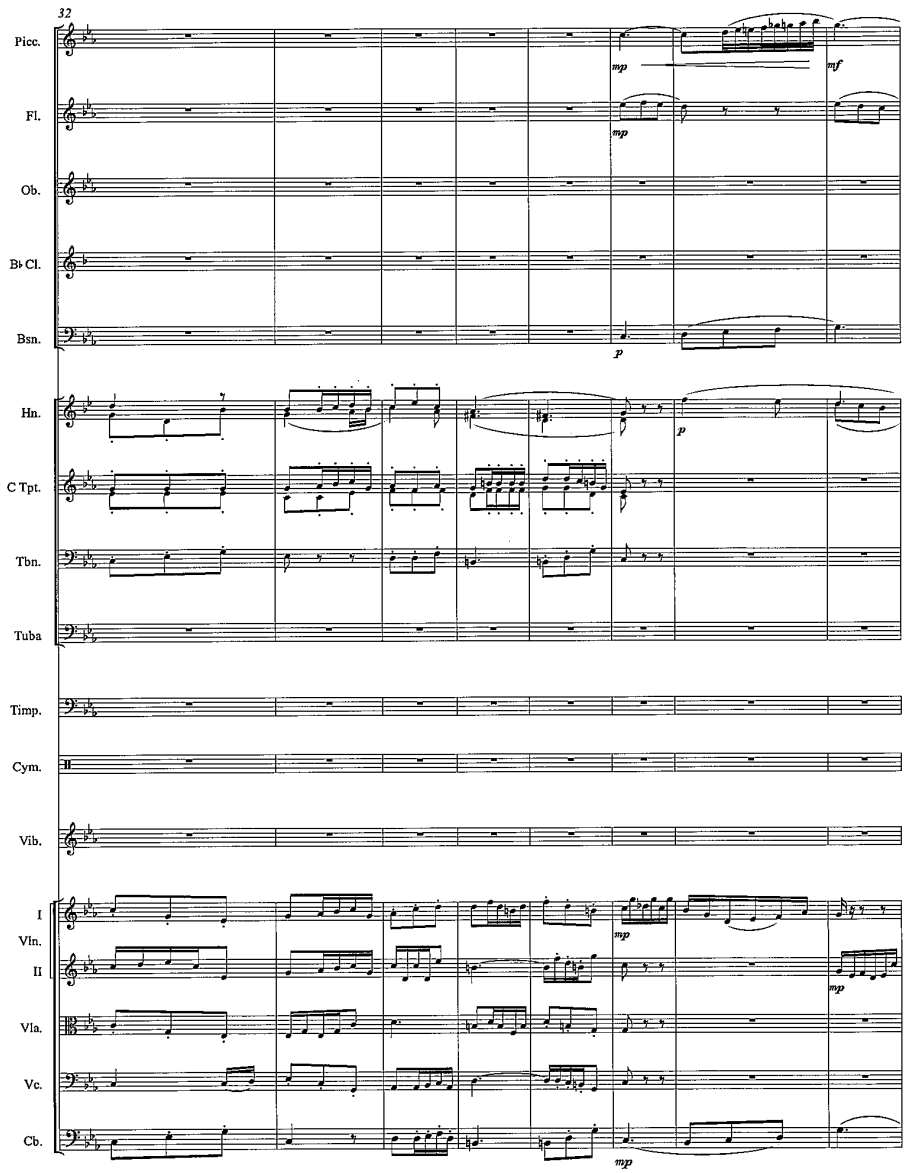
7
rit.
a tempo
accel.
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Cym.
Vib.
I Vln.
II
Vla.
Vc.
Cb.
8va
subito p
pizz.
Divisi

11
rit.
B Agitato
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Cym.
Vib.
I Vln.
II
Vla.
Vc.
Cb.
loco
arco
Unis.
Div.

15
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Cym.
Vib.
I
Vln.
II
Vla.
Vc.
Cb.
f
ff
f
pizz.
Unis.
arco


20
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Cym.
Vib.
I
Vln.
II
Vla.
Vc.
Cb.


C
Presto
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Cym.
Vib.
I Vln.
II
Vla.
Vc.
Cb.
cresc.

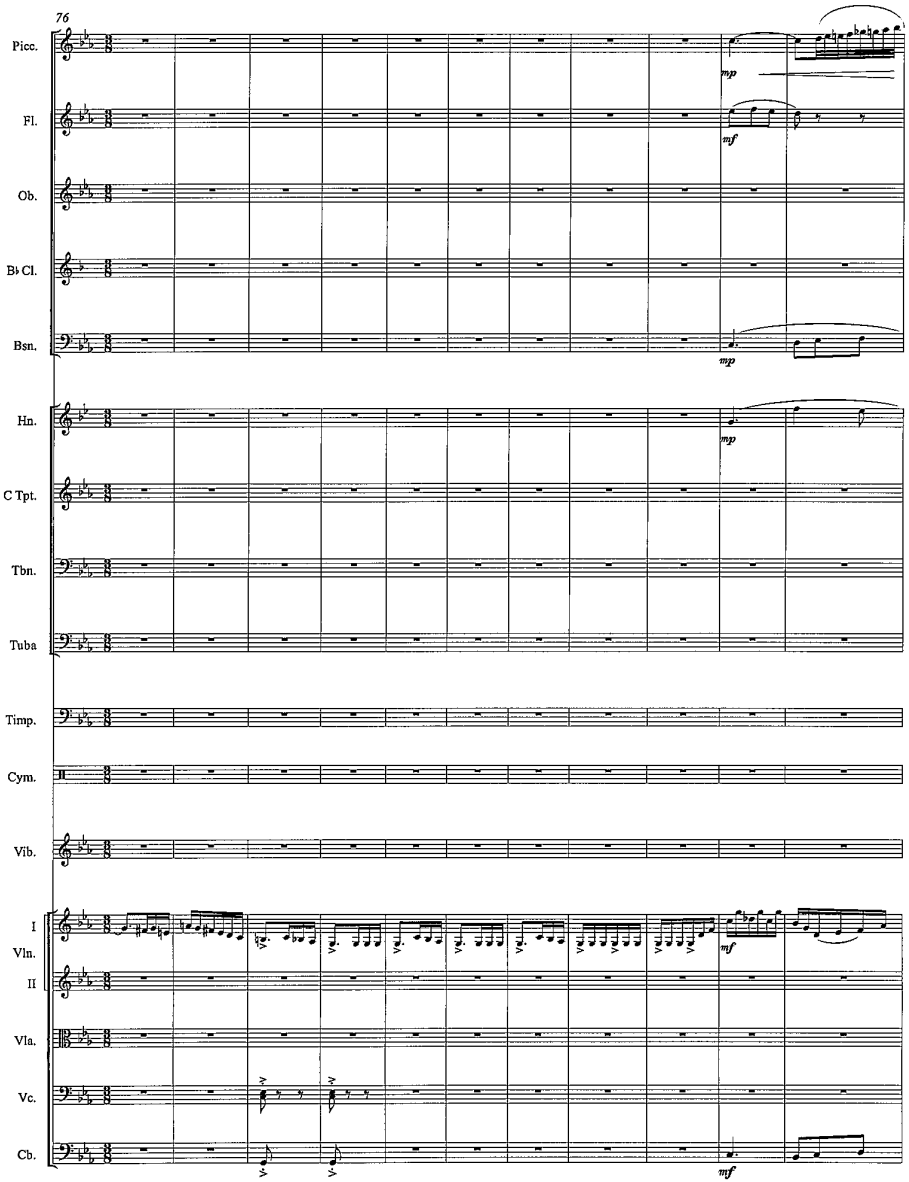

32
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Cym.
Vib.
I Vln.
II
Vla.
Vc.
Cb.

40
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Cym.
Vib.
I
Vln.
II
Vla.
Vc.
Cb.
mf
f
mp
cresc.

46
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Cym.
Vib.
I
Vln.
II
Vla.
Vc.
Cb.
dim.
p
pp
f
mp
pizz.

57
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Cym.
Vib.
I
Vln.
II
Vla.
Vc.
Cb.
ff
ff
arco
p
arco
p

65
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Cym.
Vib.
I
Vln.
II
Vla.
Vc.
Cb.
mf
f
p
dim.
mp
f
mp
mf
mf
mp
pizz.
f
pizz.
f
arco
Divisi
sf
arco
sf


76
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Cym.
Vib.
I
Vln.
II
Vla.
Vc.
Cb.
mp
mf

87
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Cym.
Vib.
I
Vln.
II
Vla.
Vc.
Cb.
mf
f
mp
cresc.

95
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Cym.
Vib.
I Vln.
II
Vla.
Vc.
Cb.
cresc.
ff
f
mf

105
D
Adagio con espressione
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Cym.
Vib.
I Vln.
II
Vla.
Vc.
Cb.
ff
f
mf
mp
p

114
E
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Cym.
Vib.
I
Vln.
II
Vla.
Vc.
Cb.
mf
f
mp
p
Div.

121
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Cym.
Vib.
I
Vln.
II
Vla.
Vc.
Cb.
p
subito p
mf
cresc.
dim.
mp
pp

131
F
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Cym.
Vib.
I
Vln.
II
Vla.
Vc.
Cb.
Unis.

138
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Cym.
Vib.
I
Vln.
II
Vla.
Vc.
Cb.
Unis.

143
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Cym.
Vib.
I
Vln.
II
Vla.
Vc.
Cb.

G
Presto
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Cym.
Vib.
I
Vln.
II
Vla.
Vc.
Cb.
cresc.

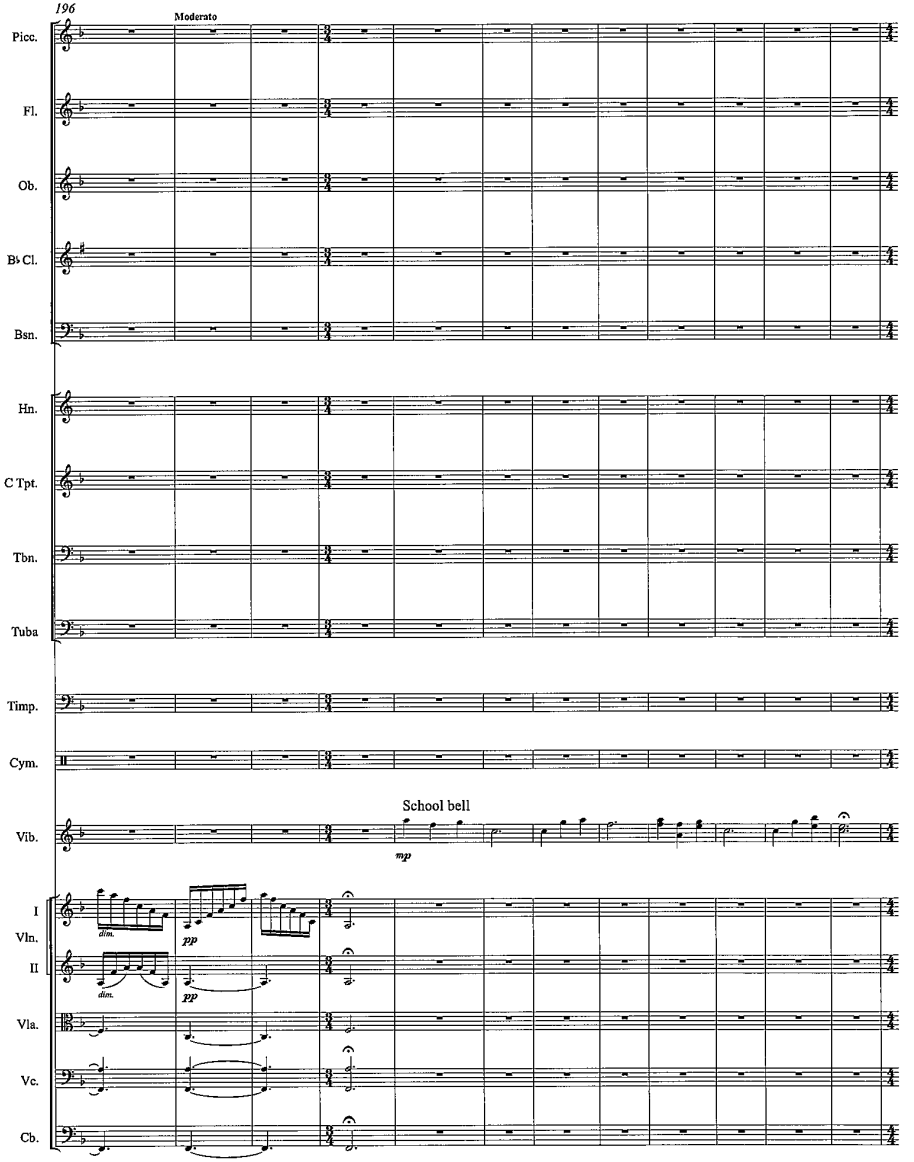
156
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Cym.
Vib.
I
Vln.
II
Vla.
Vc.
Cb.
mf
mp
p

165
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Cym.
Vib.
I
Vln.
II
Vla.
Vc.
Cb.
f
ff
mf
cresc.

171
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Cym.
Vib.
I Vln.
II
Vla.
Vc.
Cb.
ff
f

178
H
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Cym.
Vib.
I Vln.
II
Vla.
Vc.
Cb.
dim.

187
rit.
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Cym.
Vib.
I
Vln.
II
Vla.
Vc.
Cb.
Divisi
mp
mf
p
pp
dim.


196
Moderato
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Cym.
Vib.
School bell
I
Vln.
II
Vla.
Vc.
Cb.
mp
pp
dim.

1
Allegro
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Cym.
Vib.
I
Vln.
II
Vla.
Unis.
Vc.
Cb.

215
Picc.
Fl.
Ob.
B♭ Cl.
Bsn.
Hn.
C Tpt.
Tbn.
Tuba
Timp.
Cym.
Vib.
I
Vln.
II
Vla.
Vc.
Cb.

Rush to School

This piece describes a student's journey of rushing back to school who has overslept that morning.

This piece is written for the orchestra and is written in ternary form.

A (Introduction): A calming introduction describes the student is having a good sleep. At the same time, the melody and some dissonance chords are used to bring out what trouble the student will face soon.

B: An explosive and dramatic transition which starts with a strong hit (*ff*) showing the student wakes up in a sudden and the chaos that he is in. This section ends with a powerful tutti.

C (Section A): A spirited and rhythmical theme, describing his running journey. The main melody is brought out by strings and counter melodies by the winds to decorate the theme.

Theme:

D: The motif in the trombone shows that he is out of breath after running.

Out of breath motif on the trombone:

E (Section B): A dolce section, representing the student, has solved his trouble. The melody is played in a major key and starts by strings, then joined together with wind instruments.

F: Unfortunately, there is a traffic jam. The orchestra plays in several painful minor keys, showing the student is getting impatient and angry. The orchestration gets bigger through the whole transition and ends with a muddy, loud tutti, showing he has to run again.

G (Section A'): Even worse, it starts to rain. This section is the variation of Section A, with a wider range of instrumentation, showing an angrier mood of the student.

H – I (Coda): His perseverance finally makes his wish come true – back to school on time! The melodies and harmonies in this section change from a hurry, anxious mood to a relaxed, delightful mood. A school bell motif on the vibraphone indicates that he stepped into the school before the bell rings.

School bell motif on the vibraphone:

(287 words)